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Urban Architecture Studio

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School

University of Nebraska

Degree

Master of Architecture

Major

Architecture

Mentor

Ted Ertl

Graduation

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City, State

Lincoln, NE



Project Abstract

I. Project Title

This proposal calls for an Urban Architecture Studio in London, UK. Preliminary programmatic elements include: studios, critic space, library, computer area, residence units, faculty suite, office(s), social lounge, porters' lodge, dining room, kitchen, cook/maids room, and reception area.

II. Statement of Intent

As a current student with an interest in teaching later on in my career, I am naturally drawn to the design of an architecture facility and how it may facilitate the education that occurs within it. This notion was first presented to me by a representative of Leo A. Daly during a presentation regarding high performance K-12 schools. Their stance was an energy efficient building would not only save money, but also foster a better learning environment. With an architecture school, this notion can be pushed further into more design aspects, not just day lighting. Rather than proposing an entire school, this proposal focuses on a smaller, yet equally intellectual stimulating project: a satellite school in London for the University of Nebraska-Lincoln. Architecture schools are extremely challenging, yet equally rewarding projects. The significance in designing an architecture school is that not only is there a general public perception of the building, but its main occupants are well-rounded architecture professors and students. The beauty of this is two-fold. On the one hand this potentially offers more valid criticism, yet on the other, more intriguing side, provides an important educational opportunity in design choices.

The initial design intent of this project is to inspire both the architecture community and the everyday passerby alike.

This is a topic often debated when asking "what constitutes good

architecture?" Naturally, the goal becomes to create an architecture piece exciting and deep in meaning to a student, yet simple enough for person without a design background to understand. For example, a project on the recent cover of *Architecture Record*, may win approval from the profession, yet not from the occupants themselves. This is a tough topic to argue, but a good starting point is John Ruskin's quote from *The Seven Lamps of Architecture* that "Good architecture must speak well, act well, and whatever it has to say or do it must look well."

There are several design topics relevant to both my personal interests as well as the interests offered by my mentor Ted Ertl regarding this proposal. First, the project will incorporate an existing building and utilize adaptive re-use strategies. Due to the historical nature of London's architecture and the possibility of incorporating it into the curriculum of the school, Professor Ertl's knowledge in both adaptive re-use and historically preservation is advantageous to this project. He also has served as the London mentor, thus has first-hand knowledge of the cities' urban conditions, as well as the needs of a study abroad academic program.

Furthermore, since London's laissez-faire approach to planning has warranted criticism on major architecture pieces, special attention will be given to urban conditions. Numerous prominent buildings in London's Canary Wharf development produced grand pieces of architecture, yet lacked any connection to the human scale or relation to each other. Urban scale and context are important not only to serve as a learning prototype but may also help establish connections to the neighbouring community. Since students are only visiting for a four month stay, a strong connection to the area can foster a better learning environment.



Other personal interests include sustainability, studio culture, and dormitory living situations. As a motivated architect student set to enter the professional world, I feel an obligation not only to be educated in the field of sustainability, but also capable of applying it to a design project. So far in my education I have learned the principles of sustainable design, yet have not directly applied them to any studio project. This project provides the academic architecture community the opportunity to lead by example in the field of sustainability. Background research, mainly case studies and implementation sustainable principles, will be conducted this summer with the assistance of Professor Nathan Krug. A point of departure for the research is Thomas A. Fisher's five principles of sustainable environmental architecture: Healthful Interior Environment, Energy Efficiency, Ecologically Benign Materials, Environmental Form, and Good Design. (see appendix i)

Studio culture is also another area of interest. Having five plus years of countless hours of studio experience, one becomes aware of the both the highlights and downfalls of our own Architecture Hall. Not only are these issues to be explored, but other similar buildings will be analyzed, such as sustainable architecture facilities.

Lastly, being a dorm resident of two years and living in a

collegiate apartment complex for two more years, I am conscious of some of the successes and failures of the building types. Several issues must be considered when designing for young adult housing, verses typical residential units. These include, noise control, providing a community atmosphere, offering certain amenities, and catering to the particular lifestyle.

III. NAAB Commitment

This project is committed to meeting the NAAB criteria identified by the faculty. The first guideline is a checklist of the minimum 13 requirements that locates where in the process they are applicable to (see appendix ii).

After reviewing the 2004 NAAB Student Performance Criteria, five additional areas are relevant to my project: (8) Western Traditions, (10) National and Regional Traditions, (13) Human Diversity, (15) Sustainable Design, (19) Environmental Systems, (24) Building Materials and Assemblies.

IV. Site Description

There are several good reasons to choose London for this proposal. First, the College already has an established program there. Second, existing conditions provide students new learning opportunities at a larger urban scale, while also offering first hand experiences of architectural masterpieces.

Based on recommendations made by past London mentors, two specific sites have been identified as areas of interest. Both sites are adjacent to Trafalgar Square, one a property on the Strand, another located at 20 Cockspur. A third site may likely surface after a visit to London this summer. Initial requirements for any proposed site include: nearby public transportation, incorporation of some part(s) of an existing building, and a location in an active urban area. In addition, it must provide enough space for the square footage necessitated by the program,

Image 1: Canary Wharf

Image 2: Site Plan along Strand



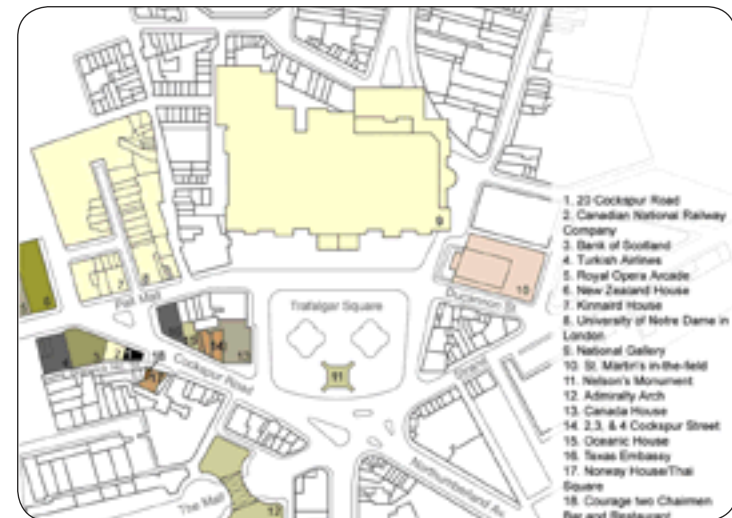
Image 3: Façade of 20 Cockspur



Image 4: Façade of Strand Building (middle)



Image 5: Site Plan around 20 Cockspur



as well as enhance the notion of a building that inspires.

V. Methods

Programming

The initial constraints of the project will be refined this summer in order to aid in the selection of an appropriate site. Donna P. Duerk's Architectural Programming provides the guideline for most programmatic issues.

1. Analysis of the existing state.

During this phase, a site analysis, user profiles, codes, constraints, and climate, are studied along with interviews of past and future London program participants.

In addition to meeting the initial site requirements, potential sites will undergo a detailed analysis. This project will attempt to understand the history of the site, including natural evolution, former use, image and association. Additional mapping of activity and circulation is necessary to understand traffic patterns at both vehicular and pedestrian levels. Several visits are needed document features such as weather, light, noise, and activity. It is essential to observe the site at various times of the day and make observations. Regarding sustainability, issues such as climate, building orientation, and ecological issues are to be documented. Throughout the site reconnaissance, photo interpretations and sketches are the integral medias used to observe. After extensive surveying is complete, information will be formulated into a concise and usable form. Both graphical and written statements will address the essential nature of the site for the purpose at hand. The intention of initial site planning is to respond to the site, not ignore it.

2. Projection of what the future state should be.

The second stage of programming follows Duerk's four steps in developing a program: create a mission statement, develop project

goals, design measurable performance requirements, and develop conceptual relationships. First, the mission statement defines the intent of the project. Next, in order to accomplish the mission, goals are developed to express the level of quality to be reached by the final design regarding all design issues uncovered in the analysis phase. Then, in order to realize design goals the building must work in a way to promote certain attributes. A performance requirement is a statement of measurable function the design must live up to. Lastly, concepts must be developed in order to illustrate the ideal organizational level of function.

Concluding the pre-design phase, additional case studies of similar programs, architecture educational facilities, dormitories, and adaptive reuse projects will be explored.



Image 6: John Soane House

Image 7: Falkestrasse Rooftop

Initial case studies include the John Soane House Museum in London and a Falkestrasse rooftop remodel in Vienna. These projects are similar to the proposal in how the context of the project lies within a historic architecture district.

After a finalized programming document is produced and a specific site selected, comes the Project Description. This document clarifies the intent of the project and provides programmed space requirements. Following pre-design, the project will follow the traditional route of schematic design and design development for studio projects, with routine progress checks and more formal critics along the way.

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Research / Analysis

Aug 05-Oct 05

Section Contents:

Introduction

Existing State

Background

Physical Conditions

Client Profile

Constraints

Future State

Mission

Goals

Performance Requirements

Concept

Space Summaries

Precedents

Contextualism

This section includes documentation of the research/analysis done to frame and define the project. This includes the programming information; case study and other topical research; site analysis; and other explorations undertaken to lead into the first semester schematic design.





Prologue: Going to London

Today is the Day

Months of planning, thousands of hard-earned dollars saved up, the impatient waiting for my passport, and finally the day is here. Today, I'm going to London! My first trip out of the country, and the most anticipated and anxious one as well. Random thoughts pass through my head. Will there be another subway bombing? Will they label me a tourist? Will it be as great as I hope?

Taking Off

Upon farewells at the Epply drop-off, it's off to the check-in desk. I quickly realize this is more significant than any other of my travels, as my passport is checked right away. Leaving Epply is efficient as usual; no lines, a half-full plane, and an on-time departure. Just after 3pm (1500), we're in the sky headed for the windy city of Chicago.

O'Hare International

The world's busiest airport is quite livelier compared to the quaint Omaha airport, which hails in comparison. Here I wait for three long hours, counting down until the big one. Eight hours in a plane, wow, that's a long time! The flight is scheduled to depart at 6pm (1800), and because of the British Airways strike it will be completely full. 360 people take up enough space in the waiting lobby, how can all of us fit onto a plane? How do they get us all on?

The plane finally arrives at the gate at 5:30pm (1730). An army of staff gathers by door, as the dozen flight attendants begin to prepare boarding. One of my boarding questions is

quickly answered as two gates are used to load the passengers. It takes all of an hour to load, putting us behind a half-an-hour. Overhead space is a premium. I count the rows (40) then times it by the number seats in a row (9). Wow 360 they weren't lying. Suspensfully, the plane begins moving backwards, shortly followed by the stewardess' safety speech. When they get to the part about cell phones, I realize I won't be turning mine back on anytime soon. In fact it will be the first time since high school I will be without it! And on that thought, farewell to the normalcy of life as I know it and welcome a new adventure!

Across the Big Pond

The first thirty minutes fly by (literally) and before we know it we're over Canada. The movies start playing, food is served, and time drags on as I look at the little electronic plane march across the globe on the screen in the headrest in front of me. I have to explain to my neighbor why it appears that we are taking the long route and practically going to the North Pole. I think back to my seventh grade geography and recall how the shortest distance between two points on a globe isn't a straight line, instead it is an arc. Mrs. Flaxbeard would be proud. Anyway, the conversation passes a good fifteen minutes. Now only seven hours to go. Dusk is quickly approaching and I manage to be entertained by a sub par "chick flick" for two hours.

After the movie, I turn my screen back to the little map. Land is no longer below. In fact it's no longer in sight, deep blue water surrounds us in every direction. I think to myself, boy, this would be the time to find out if these seats can be used as a floatation device. My weary eyes finally get tired enough to sleep

and I dose off into a light sleep.

Three hours later, I am awakened by the stewardess asking my beverage choice. The map screen in front of me is still blurry, but when it finally clears, I look down and see land. Holy cow, we are flying over Ireland! It's so weird to look at a map and not see anything resembling the distinct United States landform. Almost as miraculous, the sun is rising ahead of us. Wait didn't it just set behind us three hours ago? I look out my window and see staggered farmland, much different than that of our Jeffersonian Grid. Yet, it still oddly seems right. Before I can admire the land below me anymore, I notice we're back over water, this time traversing the Black Sea. Anxiously, I count down the minutes, thirty until London. (or so I thought) Not more than fifteen minutes later, we're back over land, this time our destination, The UNITED KINGDOM.

Arriving in London

As we blaze across the sky at 650 mph, (with the help of a 150 mph tailwind) the landscape scatters in and out of the clouds below. Finally, the captain comes on and announces we are close to Heathrow, but due to its busy arrival schedule, we'll have to circle London for at least thirty minutes. At first, I think it will be the longest thirty minutes of my life, but this is quickly disproved. I look out my window and see a building I recognized, the new Wembley Stadium. Next I see River Thames, and from then on I couldn't keep my eyes from jumping from landmark to landmark: Big Ben, Westminster Abby, Swiss Re Tower, Tower Bridge, London City Hall, and finally the London Eye. All the maps and pictures I had seen, studied, and imagined for months were now right below my very eyes.

After circling the city twice, the plane prepares for final descent. The landing is smooth and before I know it I'm walking through customs. They ask the monotonous questions, blah,

blah, blah. I am more entertained by all the different languages I here from other people in the line. Hundreds of nationalities are represented in a modest sized space. It's like nothing I have ever seen or heard (except maybe Disney World.)

Into the City

As I make my way outside for the first time, I am blinded by the brightness of the sun, it's only 9am (900), but it feels like noon. What a long day, night, or whatever it was. Once my eyes finally adjust, I am able to see just how different of a place I'm in. The cars are driving on the wrong side and they're tiny. The black taxis look like they're from the 1940s. Traffic signs are written in English, yet because of the graphics and colors, read like a foreign language. Gas is only 95 cents. Wait, that's liters and pence. I feel like I am in slow motion, as cars, people and bikes zoom past me at the speed of light.

Finally, we find our transportation, a European style shuttle van. I go to get in the passenger side, wait it's on the driver's side. Once inside, the ergonomics of the seats are definitely not your American standards, which would be a luxury at this point. After everyone is aboard we make a dizzying trip to central London. I try to take in as much of the city as possible, but driving on the wrong side of winding roads gives me mild motion sickness. I have no clue which way north, south, east, or west are. Within a quick fifteen minutes we are dropped off at our hotel in Kensington. Connected to all the other white Georgian facades of the neighboring buildings, the corner lot hotel is rather lavish inside as well. While the hotel workers speak English, it is different than any other version I have heard. After asking him to repeat several times, I finally give up and just nod to suggest I understand. With check-in done and bags dropped off, a normal person would sleep after a 36 hour day. Not me, and not while in London. It's time to explore the city and see what she has to offer.



Introduction

“Studying abroad is extending your dictionary of not only architecture but culture.”

Jenny Parkening

London Program
Participant

No matter how many books you read, magazines you browse through, or videos you watch, seeing an event, a place, or person in actual person is the best way to experience it. Architecture is no different, hence why so many professionals and students travel more than any other field. Each city is culturally and architecturally different and travelling through them is a great way to fully embrace their unique qualities. One of the most popular places for architecture retreat is Europe. In fact, most would argue that everyone in the field should travel there at least once at a minimum in their lifetime. With the benefits of studying abroad well-known, this college has done an excellent job in making available opportunities for students to student abroad in the London Program.

During each spring semester, qualified students may elect one semester of resident studies in London. The program offers first-year MArch students and qualified fourth-year BSAS students the opportunity to study urban and architectural design in a cross-cultural and comparative manner. Under the direction of a faculty member of the Department of Architecture, the program is annually accommodated by a wealth of historic and modern case materials. (www.archweb.unl.edu)

The purpose of this project is not only to fulfill the 6th Terminal Project Requirement, but also offer the UNL College of Architecture a new outlook for expanding the London Program. For the past 35 years, the London program has been offering

UNL Architecture students the opportunity to experience some of the world's finest architectural masterpieces in person. While the program is undoubtedly a success, some of the amenities available to students are less than desirable. Although most would agree “roughing it” is part of the experience, a permanent fixture with complete amenities will allow students to reach their full educational potential, without sacrificing the cultural experience. Additionally, new studies show the range of 21st century study abroad programs are no longer restricted to a semester, but rather range from a week to a year.¹ Having a permanent facility will serve not only London Program participants, but accommodate other travelers as well.

This proposal will enhance existing amenities in several manners. First, a permanent fixture will give the college and entire university a year-round presence in London, instead of just four months. This will increase interaction between UNL students and Londoners, along with facilitating interaction between other study abroad programs from UNL and other academic institutions. Next, giving students a place to call “home” during their stay will foster a better connection to the surrounding community. This will make them feel at home, yet not hinder the ability for random encounters. Lastly, an underlying goal of the project is to serve as a building that educates. Similar to the principals behind the John Soane Museum, this building will aim to inspire both young students and street goers alike. Accomplishing this will not be easy, but will offer students a unique learning experience.

Executive Summary

The location for this site will be in an existing building located at 20 Cockspur St, in London UK. This is a dynamic part of London, located near the cultural center of Trafalgar Square. The existing building is listed as a Grade II building, which will restrict the scope of the project to be an interior adaptation, facade restoration, store front makeover, and roof top garden/extension.

The design intent of the project is to inspire both the architecture community and everyday passerby alike. This following pages outline the plan for the procedure and organization of research necessary for developing this design within it's specific context and requirements.



Image 9: Map of London

Site Selection

There are several good reasons to choose London for this proposal. First, the College already has an established program there. Second, existing conditions provide students new learning opportunities at a larger urban scale, while also offering first hand experiences of architectural masterpieces.

Initial requirements for any proposed site included: nearby public transportation, incorporation of some part(s) of an existing building, and a location in an active urban area. In addition, it must provide enough space for the square footage necessitated by the program, as well as enhance the notion of a building that inspires.

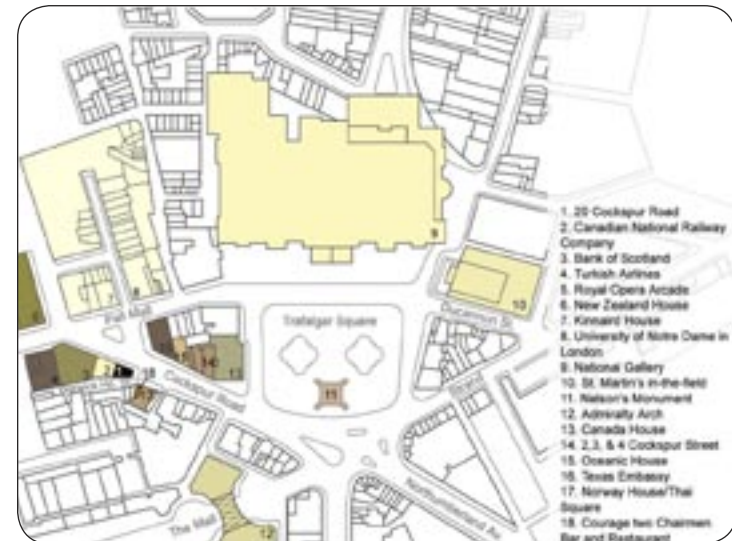
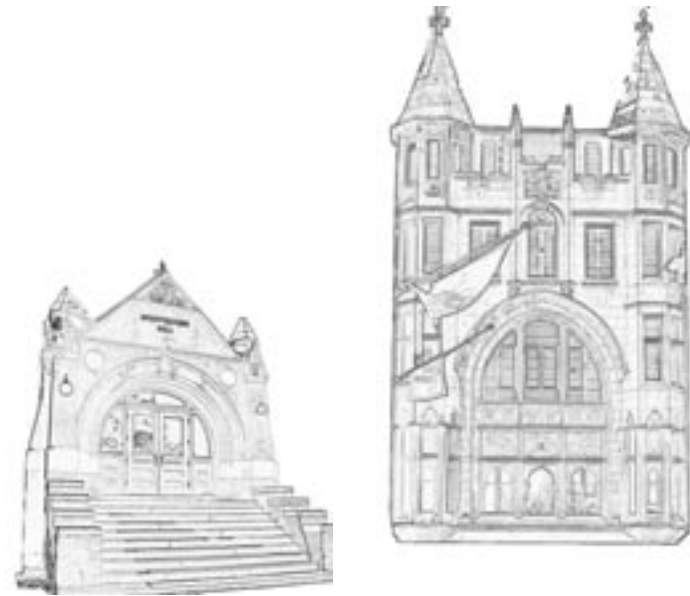
Image 10: East Facade of Architecture Hall

Image 11: East Facade of 20 Cockspur St

The initial requirements were assigned during the proposal phase, intended to leave an open mind up traveling to England in the summer. After spending a few days looking around, 20 Cockspur emerged as a great site. Several qualities make it a good choice for this project:

Image 12: Site Context

- met proposal requirements of existing building
- one of few buildings in London with 3 facades
- other study abroad program nearby (University of Notre Dame)
- available to let/purchase
- existing building is currently being remodeled
- prominent, but not overwhelming location
- excellent view both to and from Trafalgar Square
- central location
- resemblance to Arch Hall





1. Background

A place where the historic past and vibrant present come alive, London has a unique blend of history, ground-breaking architecture and culture, which creates an amazing and constantly evolving city. Serving as the capital of the United Kingdom, the 7 million inhabitants make it the largest city in Europe. Although no longer one of the world's most populous cities, London is still a global financial and cultural capital.

London is famous for a wealth of history and culture. While, home to Britain's national art collections, the Royal family and numerous major attractions, London's rich history, striking architecture and over 200 museums offer a unique cultural experience. Frequently compared to a collection of villages, London's clusters of local shops, markets, parks leisure centers and other venues help foster a feeling of local community within a metropolis of seven million people. Certain areas have particularly strong identities and associations, transforming London into a world in one city.

London's image is partly defined by its past, as its major buildings and institutions represent 2000 years of community history. London is comprised of thousands of terraces (row houses) built in a uniform Georgian style. Many feature extravagant interiors by fashionable architects such as Robert Adam and John Nash. Nash also designed palatial terraces, including Cumberland Terrace at Regent's Park in the 1820s. The Greek revival style of classicism, with straight lines and columns, dominated the design of a number of public buildings built in the

early 19th century, such as the British Museum, University College, and the National Gallery. Nash's major public planning ventures included Regent Street in 1812, designed as a grand processional leading to the north, and Trafalgar Square in the 1830s, in honor of Admiral Horatio Nelson.



Image 13. Regents St.



2. Physical Conditions

Geography

By European standards, London is physically spread out and dispersed, without a predominant focal point. It therefore defies an easy general description, as the city's character is found in its diverse and distinct sections.



Image 14. Map of London Boroughs.

Westminster

One of these sections is the City of Westminster, about two miles upstream from the City of London. Westminster emerged as England's political and religious center of power after the 11th century. At the heart of Westminster is Westminster Abbey, which has always been closely associated with the monarchy and is used for such state occasions as coronations and royal funerals. Across the street are the Houses of Parliament, officially called the New Palace of Westminster, home to Big Ben. Farther west is the monarch's permanent residence in London, Buckingham Palace.

Image 15. Attractions Near Westminster.

Significant Places Near 20 Cockspur

Approximate Walking Times:

- Trafalgar Square - 3 minutes
- National Gallery - 5 minutes
- National Portrait Gallery - 5 minutes
- Leicester Square - 5 minutes
- Piccadilly Circus - 5 minutes
- Buckingham Palace - 10 minutes
- Downing Street - 15 minutes
- Houses of Parliament - 15 minutes
- New London Architecture - 20 minutes
- Architectural Association - 20 minutes
- Royal Institute of British Architects - 20 minutes
- John Soane Museum - 25 minutes
- Architectural Foundation - 30 minutes



Trafalgar Square

Just north of central Westminster, lies Trafalgar Square. Developed according to a plan by British architect John Nash, Trafalgar Square is a public square in central London that commemorates the victory of British naval commander Viscount Horatio Nelson at the Battle of Trafalgar in 1805.



At the focal point of the square lies Nelson's Column, a Corinthian column 51 m (170 ft) tall designed by British sculptor William Railton and erected in 1842. In 1867 four bronze lions were added at the base of the monument, each 6 m (20 ft) long and 3.4 m (11 ft) high. Two fountains designed by British architect Sir Edwin Lutyens were erected in 1939.

A popular tourist spot, Trafalgar Square is often the site of political demonstrations, as well as a traditional location of New Year celebrations. It is flanked on its north side by the National Gallery, a renowned art museum that houses paintings which date from the 13th century. Surrounding Trafalgar Square, are museums, theaters, and restaurants.

Image 16. Nelson's Column



Image 17. Trafalgar Square from Above

Image 18: Map of Cockspur St.

Cockspur Street

The building is located on the south side in the middle of Cockspur Street. The following description is from Pevsner's The Buildings of London.

"Hardly a street; just the funnel-like connexion between Trafalgar Square and Lower Regent Street or Pall Mall. Large commercial buildings of which the following may be mentioned. On the s side French Line by W. Woodward, 1901, pretty Franco-Flemish Latest Gothic, a little like early Aston Webb; four-storeyed. Then much higher Canadian National Railways by Aston Webb, 1907, and the Peninsular & Oriental Line by A. T. Bolton (Soane's biography), also 1907. The building (as well as Oceanic House by H. Tanner Fun., 1906) faces a triangle on which stands the equestrian Monument of George III by M. Cotes Wyatt, James Wyatt's youngest son; 1835-6. On the other side of the triangle in Pall Mall East Kinnaird House, 1915-22 by Sir Reginald Blomfield and A. J. Driver. The rest is the side of the University Club and the side of Canada House."

Image 19: Outline of original storefront lettering.



Images 20,21,22,23: (left to right) Canadian National Railway, Peninsular & Oriental Line, Kinnaird House, University Club.



20 Cockspur Street

Site & Building History

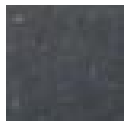
-William Woodward designed the headquarter offices for the International Sleeping Car and European Express Company that stands prominently on the corner Cockspur and Warwick House Streets.

-Built in 1901, the building is in the late Franco-Flemish Gothic style.

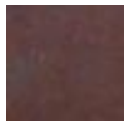
-Sited just north of the 16th century Spring Gardens of Queen Elizabeth, building development began on Cockspur Street late 17th century.

-Redevelopment at the end of the 19th century coincided with the growth of the shipping industry and was the impetus for the site.¹⁰

Building Materials



Grey Granite Base



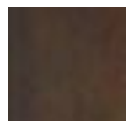
Red Granite Base



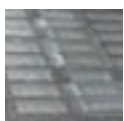
Limestone Facing



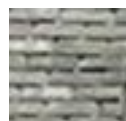
Stained Glass



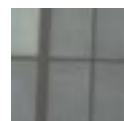
Wooden Door



Glass Block



Slate Roof



Steel Window Frame

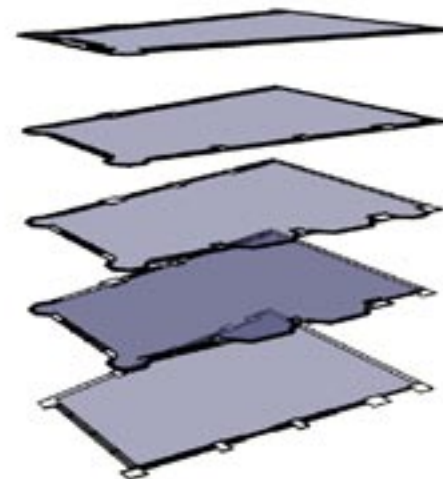


Image 24: 20 Cockspur
as viewed just west of
Trafalgar Square

General Building Information

The property located at the junction of Pall Mall and Cockspur Street is currently available on the market. With unrivalled views from all floors of Trafalgar Square, 20 Cockspur Street offers a unique opportunity to secure premises in a landmark location.

Image 25: Existing Floor Plates



Floors

4th Floor.....	80 sq m (816 sq ft)
3rd Floor.....	100 sq m (1,055 sq ft)
2nd Floor.....	100 sq m (1,084 sq ft)
1st Floor.....	95 sq m (985 sq ft)
Ground.....	100 sq m (1,058 sq ft)
Basement.....	150 sq m (1,591 sq ft)
Total.....	625 sq m (6,589 sq ft)

Costs

Quoting Rent :
Rates :
Service Charge :

Image 26: Rooftop view looking towards Trafalgar Square



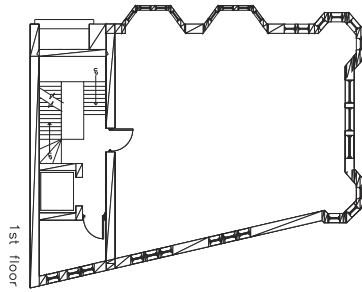
Amenities

- Air conditioning
- Under floor trunking
- Self contained
- Passenger lift
- Excellent natural light

Project Scope

Interior adaptation

The bulk of this project will focus on an interior adaptation of the existing space. While the facade will stay entirely intact, the interior will be remodeled to facilitate the new program. This will be done within the appropriate constraints of a Grade II building, which includes maintaining the integrity of the existing space. Additionally, the adaptation will try to make use of existing staircases and lifts. Mechanical systems and technology infrastructure will be updated.



Facade restoration

Another building aspect this project will include is a facade restoration. While the majority of the facade is in good condition, some cracks have surfaced in the granite base and some of the stained glass is also broken. The facade could also use a thorough cleaning to return it to its natural color. Historic elements such as the “French Line” signage on the east storefront will also be restored, bringing back the building’s past.



Store front makeover

One of weaker design elements of the current building is the red granite base. In addition to needed some repair work, it could also be strengthened to tie in better to the rest of the building. Currently it appears out of place. Signage and appropriate entry(s) will also be considered with this element



Roof top terrace/extension

The only significant alteration to the exterior of the building will be on the roof. This will be done in order to accommodate the program, maximize the views, provide outdoor space, and give the building a new image. Careful sensitivity will be placed on material selection, form, and existing eave lines of adjacent buildings.



Climate

Image 27: Annual
Rainfall data for London

The old adage that “London doesn’t have a climate, it has weather” refers to the fickleness of the atmospheric conditions in the region. You just never know what you are going to get.

But London does have a climate known as ‘temperate maritime’, with mild and damp winters and moderate summers. It’s wise to expect cloudy weather and rain even in the height of summer. In July and August temperatures average around 18°C but can occasionally soar to 30°C or more.

In spring and autumn temperatures drop to between 11° and 15°C. In winter they hover just below 6°C; it very rarely freezes in London these days and snow is very infrequent. It may seem mild, but the dampness can often make it feel much colder.

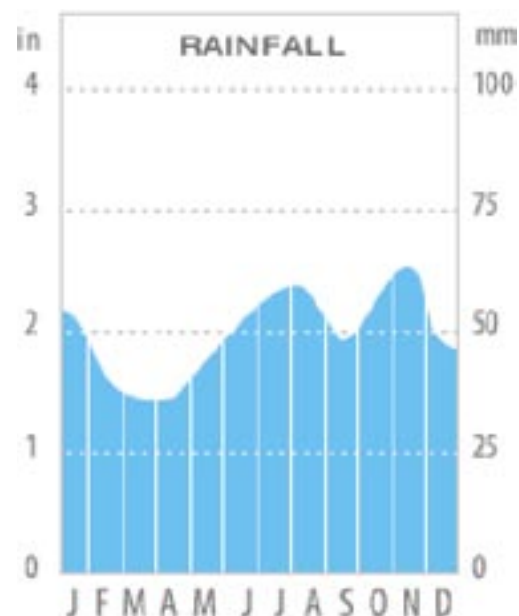


Image 28: Wind rose
data for London

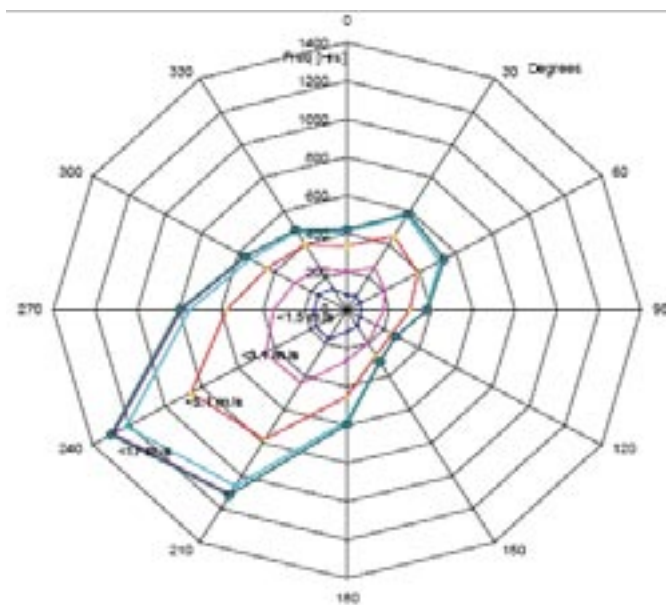
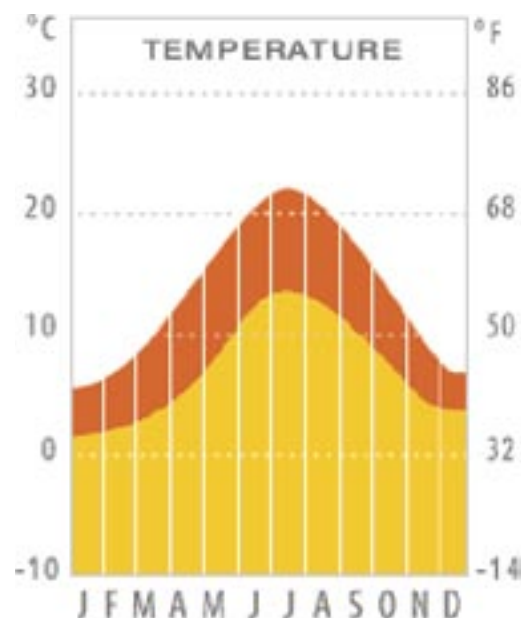
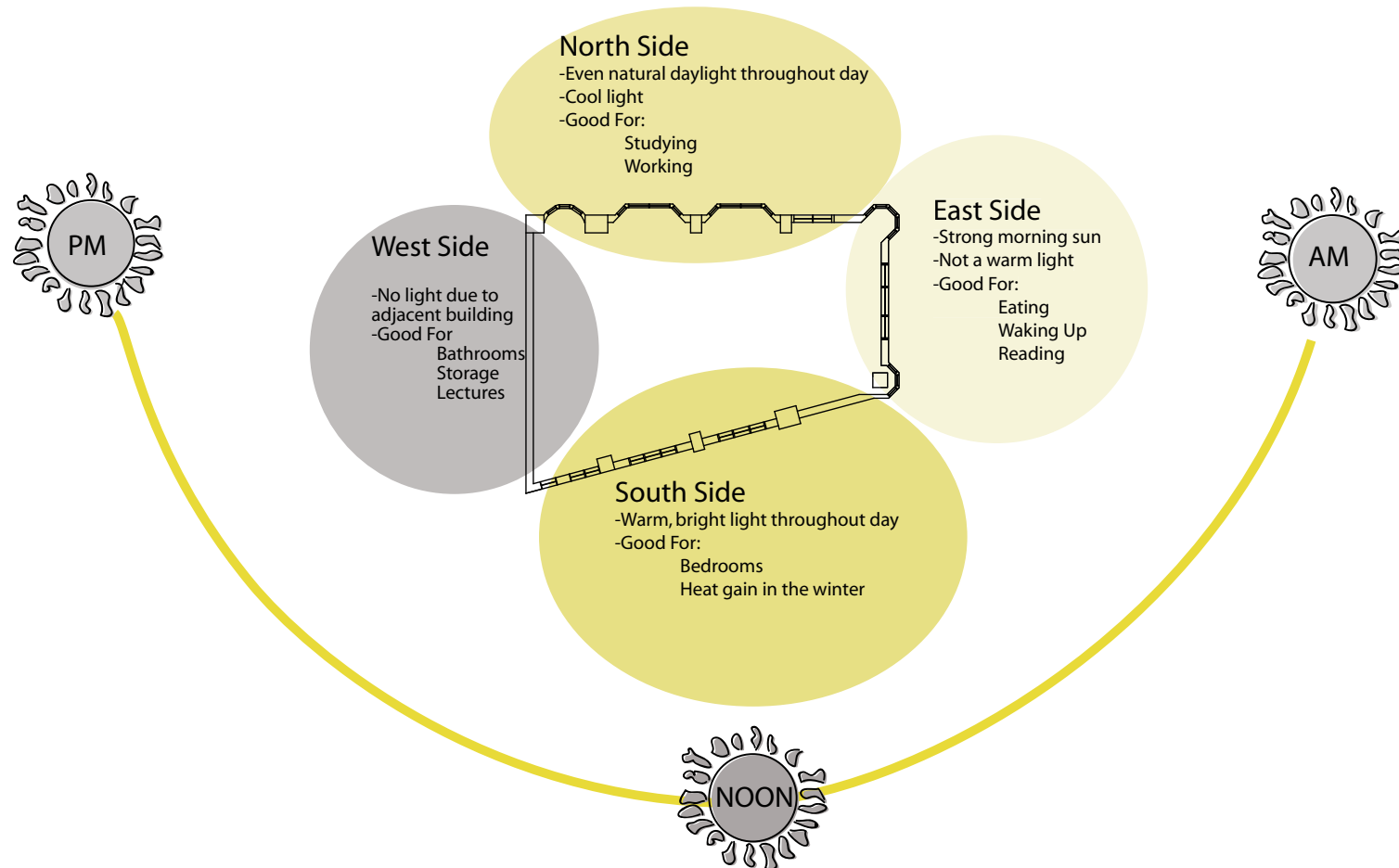


Image 29: Annual
temperature data for
London



Solar Exposure in Relation to Function



Public Transportation

The Trafalgar Square bus stops are located directly outside of the Canada House and in front of the site. Within a fifteen minute time frame, 32 buses passed/stopped at the site. There are three Tube Stations within a reasonable distance, Piccadilly Circus, Leicester Square, and Charing Cross.

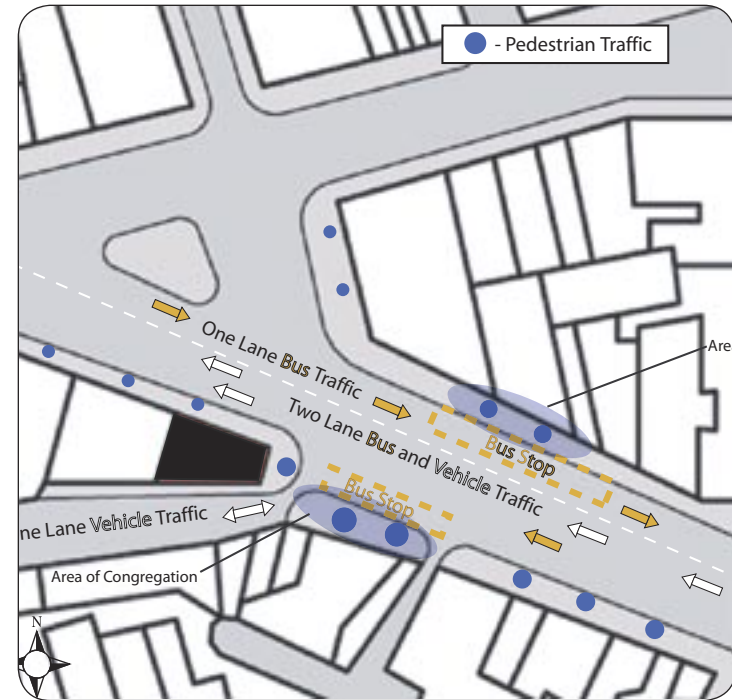
Image 30: Diagram of bus stops and underground station

Image 31: Diagram of pedestrian and vehicular traffic



Circulation

Due to the proximity to Trafalgar Square and the closeness of the bus stops, there will be a high amount of traffic flow around the site. Buses, vehicles and bikes will fill Cockspur Street for most of the day. While pedestrians walking either to Trafalgar Square or to use public transportation will likely congregate around the bus stops.



Images 32, 33, 34, 35, 36: (Left to Right). East Bound Bus Stop. Charing Cross Tube Station. West Bound Bus Stop. Pedestrians near site. Bus Stop on Cockspur St.



Photo Documentation- Views In

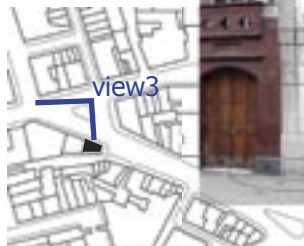


view1-looking northeast from Warwick House St.

Photo Documentation-Views In



view2-looking east down Cockspur St

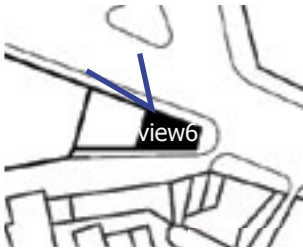


view3-looking west down Cockspur St

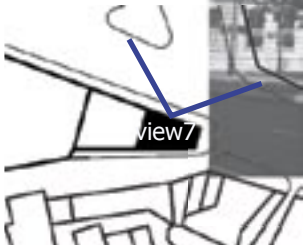
Photo Documentation-Views In



Photo Documentation-Views Out

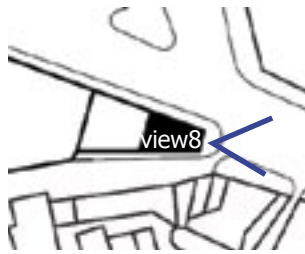


view6-looking west up Cockspur St.

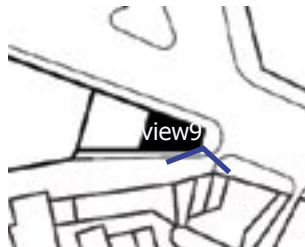


view7-looking across Cockspur St. towards Pall Mall

Photo Documentation-Views Out



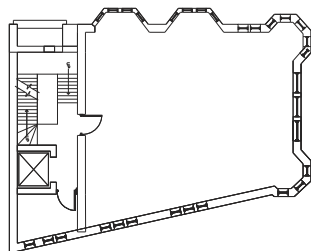
view8-looking west up Cockspur St.



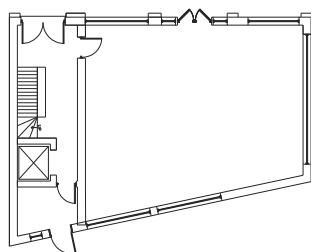
view9-looking south at adjacent storefront

Existing Floor Plans

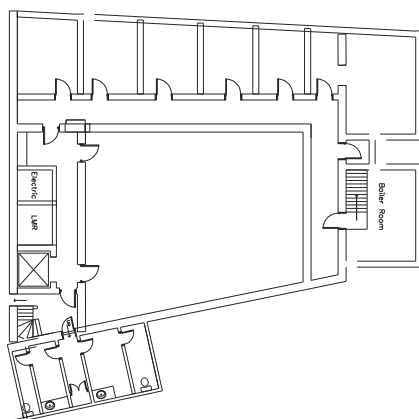
first floor



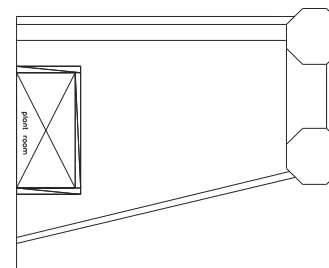
ground floor



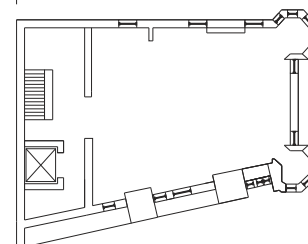
basement



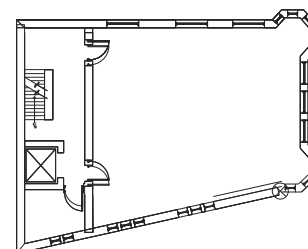
roof level



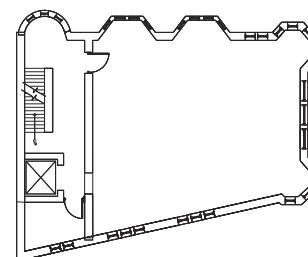
fourth floor



third floor



second floor



Street Elevations





3. Client Profile

Client



The University of Nebraska-Lincoln College of Architecture would be the tenant. UNL would utilize facility for four months in spring time. Other times of the year it would be open to use by other universities with similar London program. This would foster interaction between different architectural schools from both other states and other countries. Additionally, other academic departments from UNL may use the facility as well during down time. During certain summer months, the facility would be open to architecture students (past and current) traveling on their own.

Demography

- 15 Students, professor, receptionist, maid/cook, porter, librarian
- Male and Female
- Predominately 21-30 year olds
- Possibility of professor with family
- Visitors: friends, architects, random stop-ins

Activity Analysis

A place to Learn...

design, invent, explore, write,
draw, teach, speculate,
theorize, film, map, critique,
analyse and imagine



-A place to Socialize...

with classmates and strangers,
during class, out of class,
watching tv, playing a game,
instant messaging, and talking
on the phone



-A place to Live...

sleeping, eating, bathing,
breathing, relaxing



Users

Architecture Student



Habits: In-and-out Lifestyle, Fast-Paced, "Live at School"

Preferences: Access technology, personal bathrooms, adequate working areas, ability to meet other travelers

Special Needs: Community atmosphere, inspirational place to work

Other Students/Faculty Visitors



Habits: In for short-term visits

Preferences: Need a reasonable place to stay, close to attractions, limited technology access

Special Needs: Ability to stay for abbreviated times, information regarding the city typical to short term tourist

Architecture Faculty



Habits: Slower-pace, spend more time in apartment

Preferences: Separate living area from students, adequate, space to get away

Special Needs: Space to accommodate family

Visitors



Habits: Could be random street-goer or famous architect.

Preferences: Easy way finding, access to bathrooms, general comfort level within building, knowledge of where they should and shouldn't be.

Special Needs: Restricted access at night.

User's Survey

The following six questions were administered to last years London program participants. These are some of the response highlights.

1. What was the most important learning aspect of your semester abroad?

"Getting out of my comfort zone"

"Traveling"

"Extending your dictionary of not only architecture but culture"

"Being Abroad! Learning through seeing and experiencing rather than through books"

"Getting out of the studio (hostel) and in to the city to explore and experience"

2. Were you satisfied with your living arrangements? What did you or didn't you like? What could be improved?

"Hostel in London was not very satisfying"

"We had to shower with guys right next to us and there were holes in our walls and nasty pee stains on the mattresses."

"Being not comfortable, forced you to go out and do something"

"Also don't want to miss out on the opportunity to meet other people"

"Happy because it was an experience"

3. Were you satisfied with your working space? Did it allow you to perform to your potential?

"We all had books and other research material we needed to put somewhere"

"Studio doubled as our kitchen, dining room and living... not conducive for school work"

"It sucked- cramped, smelly, no internet, perpetually dirty"

"It did have a balcony, which was excellent (and the doors were needed to help fumigate the place)"

4. Did you feel like a visitor or resident of the city during your time spent?

"Somewhere in between—once again it gave perspective—you got to start understanding living there and could take an outside look at the tourist population"

"Still a visitor, I could walk around alone fine, but London was so big I still feel like I missed a lot"

"At first, a visitor. After I'd been there for a little while I felt more like a resident than a visitor"

"A place I could call 'home' would be nice"

5. What (if any) amenities were lacking or not easily accessible to you during your stay?

"Internet access in studio would be convenient"

"A kitchen to cook"

"Private bathrooms would have been nice"

"More closet space"

6. Any other comments or suggestions you think may be applicable to help the project.

"With the London program, I think it would be a crime to keep students locked up in studio day and night"

"There was on large room with a couch and a TV for hanging out, but it was so crowded maybe it would be better to have numerous small hang out places"

"Don't make your project too nice—roughing it was part of the fun"

"Don't isolate the studios from outside contact. Working on studio can be time consuming, so getting out of the workspace is good. Should be a flow of other residents to meet and interact with"



4. Constraints

Applicable Materials

Conservation Areas:

A guide for Property Owners

City of Westminster

This document will be used for maintaining proper conservation area restrictions.



Repairs and Alterations to Listed Buildings

City of Westminster

Guideline for alterations to listed buildings. Specific areas interests include:

- 5.6 Extensions to listed buildings
- 6.1 Roofs
- 6.14 Shopfronts
- 6.18 Interiors



Building regulations 2000

City of London

Issues such as occupancy, egress, stairs, and bathrooms will follow Building Regulations 2000.



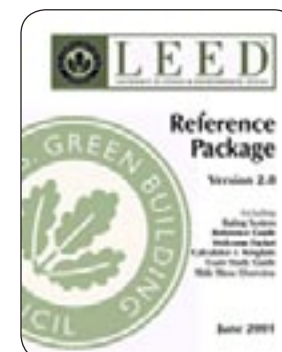
International Building Code 2003

IBC 2003 will be used for material not covered or not up to appropriate standards within Building Regulations 2000.



Sustainable Guidelines

New commercial construction and major renovation projects (LEED-NC)
Existing building operations (LEED-EB)



Occupant Capacity

Occupant Capacity = Area of the accommodation type (m²) divided by floor space factor (m² per person)

4. *Committee room, Common room, Conference room, Dining room, Licensed betting, office (public area), Lounge or bar, Meeting Room, Reading Room, Restaurant, Staff room, or Waiting Room* - **Floor Space Factor 1.0 m²/person**

Social Rooms 20 m²

Dining Room 20 m²

Reception 10 m²

Critique Space 20 m²

70 m²/1.0m² = 70 PEOPLE

5. *Exhibition hall or Studio (film, radio, television, recording)* - **Floor Space Factor 1.5 (using 3) m²/person**

Studio Spaces 50 m²

Digital Media Center 10 m²

60 m²/3.0m² = 20 PEOPLE

11. *Kitchen or Library* - **Floor Space Factor 7.0 m²/person**

Library 30 m²

Kitchen 10m²

40 m²/7.0m² = 5 PEOPLE

12. *Bedroom or Study-Bedroom 7.0* - **Floor Space Factor 7.0 m²/person**

Residence Rooms 120 m²

120 m²/7.0m² = 17 PEOPLE

13. *Bed-sitting room, Billiards or snooker room or hall 8.0* - **Floor Space Factor 8.0 m²/person**

Faculty Suite 35 m²

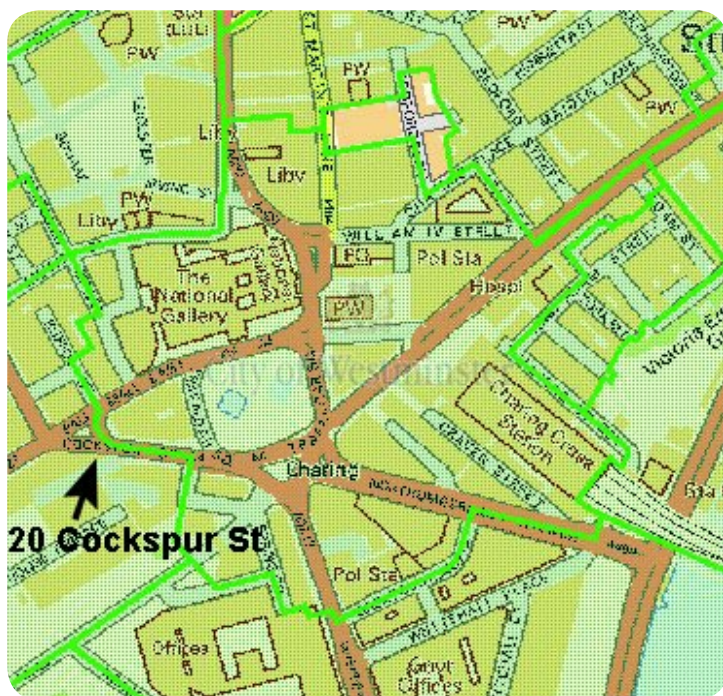
Portor's Suite 15 m²

50 m²/8.0m² = 5 PEOPLE

117 TOTAL OCCUPANCY

Conservation Area

The Civic Amenities Act 1967 defines Conservation areas as 'areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance.' Even though these areas contain both listed and not listed properties, it is the character of the area as a whole, rather than individual buildings, that the conservation area legislation seeks to preserve or enhance.



**Conservation
Areas**

Listed Building

The property at 20 Cockspur is a Grade II listed building, therefore must follow strict guidelines in place. The built heritage of Westminster; its historic buildings, monuments and street plan, are a unique and irreplaceable asset. The careful custodianship of this historic environment is essential in promoting economic and environmental sustainability, educational opportunities and cultural identity in the city.

One of the methods used to conserve important elements of the historic environment is the listing of buildings of special historic or architectural interest. This list is produced by English Heritage, and contains around 11, 000 buildings and other structures in Westminster.

Buildings may be listed because of their historical importance, their quality of design, an association with a historic figure or event, or their contribution to a broader townscape or ensemble. When a building is listed it is given a grade to reflect its relative importance. The most important listed buildings are Grade I and grade II* - together these make up around 7% of the listed buildings in Westminster. Grade II listed buildings make up the remaining 93%.

You will need the consent of the City Council to demolish all or part of a listed building, and for any alteration – internal or external – that would affect its architectural or historic interest. The need for listed building consent is different from planning permission, but the process is very similar. It is a criminal offence to carry out works to a listed building without consent from the council – even if you did not know that the building was listed.

Image 37: Map of
Conservation Areas

Mission Statement and Goals

Mission Statement

To create an inspirational educational facility that supports students and faculty while studying abroad.



Goals

Goal 1 The facility should provide a clear, simple and exciting circulation system for members of the College of Architecture as well as visitors.

Goal 2 The facility should provide a learning environment that inspires its inhabitants to create original, quality ideas.

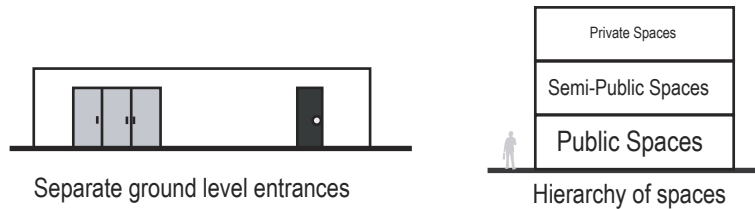
Goal 3 The facility and activities within it should be highly visible to visitors and from busy London side walks and streets.

Goal 4 The facility should promote spontaneous social interaction between students, faculty, and visitors.

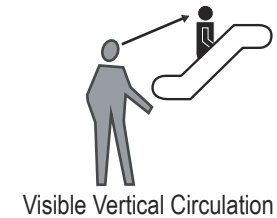
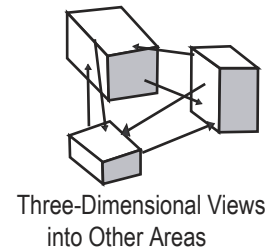
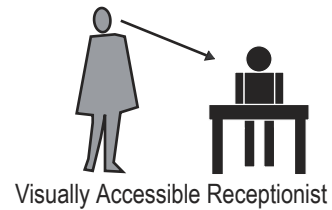
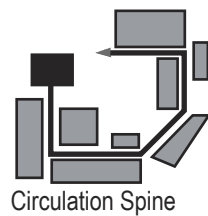
Goal 5 Facility should feel like a home to residents.

Goal 1 The facility should provide a clear, simple and exciting circulation system for members of the College of Architecture as well as visitors.

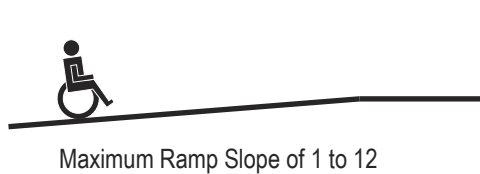
PR 1.1: There will be clear separation of public and private spaces to discourage users from entering unauthorized areas.



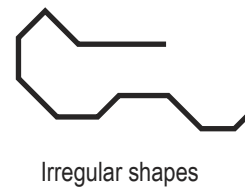
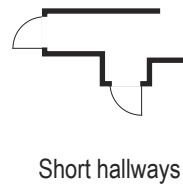
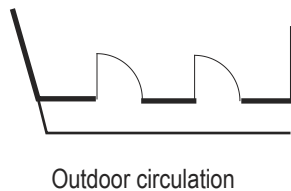
PR 1.2: Circulation should be self-explaining for first time visitors.



PR 1.3: All major circulation routes should be easily accessible for a handicapped person.



PR 1.4 Resident circulation should avoid the "double loaded corridor."

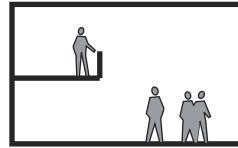


Goal 2 The facility should provide a learning environment that inspires its inhabitants to create original, quality ideas.

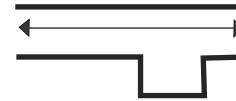
2.1 PR: The form of the building should encourage reflecting and thought by being visually interesting.



Mix of curve, straight and angled walls

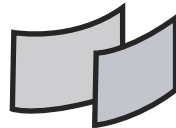


Use mezzanines when possible

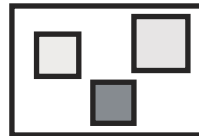


Create "niches" to allow for reflecting

2.2 PR: Exterior and Interior building forms should reveal themselves to an observer in a gradual fashion, thus fostering curiosity and a sense of exploration.

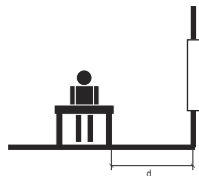


Curve pathways

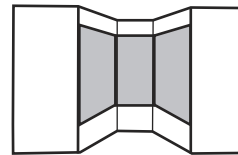


Spaces within spaces

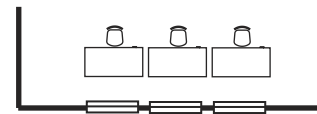
2.3 PR: Each workspace should have access to natural light and/or view to the outside in more than one direction.



Minimize distance between desk and windows

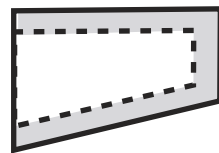


Utilize Bay Windows

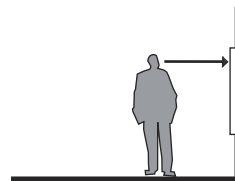


Align desks with windows

2.4 PR: In common spaces, frequent views of the surrounding cityscape should be provided for visual relief and variety.



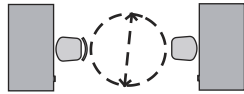
Place commons spaces



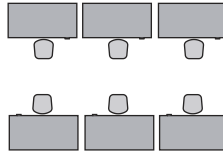
Keep windows at eye level

Goal 2 The facility should provide a learning environment that inspires its inhabitants to create original, quality ideas.

2.5 PR: Each work space should promote the easy and organized flow of the academic procedures conducted within it.



Maintain acceptable distance between work areas

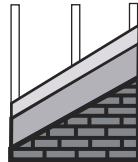


Arrange work stations in efficient manner

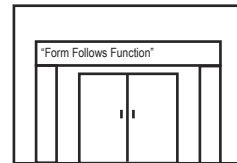
2.6 PR: Every opportunity should be used to display architecture elements that serve as inspiration.



Kiosks and glass bulletin boards



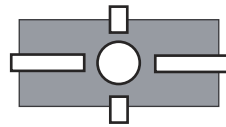
Expose "layers" to illustrate how building is assembled



Engrave famous architecture quotes

Goal 3 The facility and activities within it should be highly visible to visitors and from busy London sidewalks and streets.

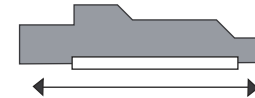
3.1 PR On-going work should be highly visible at all times to both users and visitors.



Gallery at Center

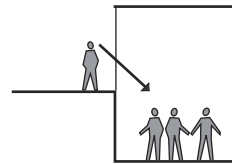


Individual Studio Displays

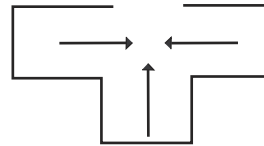


Exhibition Space Along Path

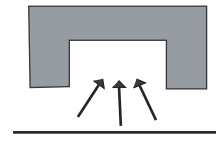
3.2 PR Visitors should have a sense of being in a school of architecture by what they see going on around them.



Activities Viewed from Above



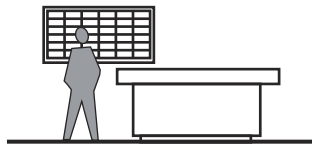
Orient Spaces Toward Each Other



Views from Paths

Goal 4 The facility should promote spontaneous social interaction between students, faculty, and visitors.

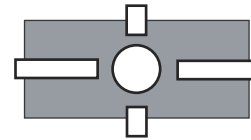
4.1 PR: Focal point to attract students and visitors



Central Mail, Copying

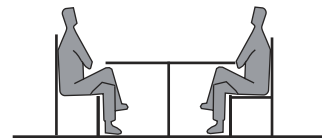
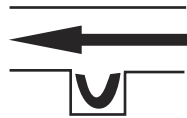
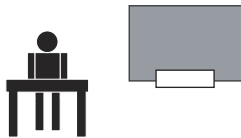


A place to have coffee

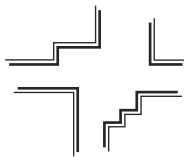


Sunny spot with a Gallery at the Center

4.2 PR: Spaces should encourage high incidence of chance meetings and conversations



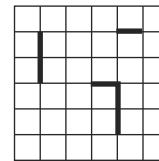
4.3 PR: The facility's "core" should be designed so as not to feel empty or desolate when not being used



Irregular Plan



Dedicated Space for Traveling Exhibits



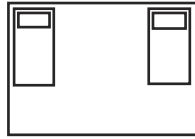
Flexible



Tiered Levels

Goal 5 Facility should feel like a home to residents.

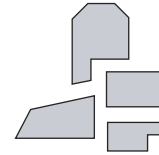
5.1 PR: Bedrooms should promote a sense of ownership and responsibility for the residents.



No more than two
persons a unit



Space to Personalize



Variety in Size and Shape

5.2 PR: Resident rooms should connect with the outdoors



close windows



balconies

Space Summary

Learning Areas

Studios
Critique
Library
Digital Media Center
Lecture
Display

160-290 m² (1600-2900 ft²)

50-100 m² (500-1000 ft²)
20-40 m² (200-400 ft²)
30-50 m² (300-500 ft²)
10-20 m² (100-200 ft²)
30-50 m² (300-500 ft²)
20-30 m² (200-300 ft²)

Living Areas

Social Area(s)
Residence Bedrooms
Residence Bathrooms
Faculty Suite
Porters Suite

220-360 m² (2200-3600 ft²)

20-40 m² (200-400 ft²)
120-200 m² (1200-2000 ft²)
30-50 m² (300-500 ft²)
35-50 m² (350-500 ft²)
15-20 m² (150-200 ft²)

Support Spaces

Reception Area
Porter's Lodge

15-30 m² (150-300 ft²)

10-20 m² (100-200 ft²)
5-10 m² (50-100 ft²)

Food Services

Dining
Kitchen

30-60 m² (300-600 ft²)

20-40 m² (200-400 ft²)
10-20 m² (100-200 ft²)

Grand Net Total
Overall Building Efficiency

425-740 m² (4250-7400 ft²)
%70

Grand Total Gross

607-1057 m² (6070-10570ft²)

Studios

Purpose: This space will provide students a place to work on projects.

Size: 50-100 m² (500-1000 ft²)

Specifications: Walls should have material and space suitable for pinning up. Accommodations for 15 students and one professor.

General Notes: The space should have adequate daylighting, proper internet connections. If possible two stories in some spots.

Spatial Qualities: Open working environment that promotes communication.

Space Adjacencies: Next to media center, library, lecture hall. Close to critique space, receptionist.

Occupancy: 3 m²/person



Library/Book Store

Purpose: A place to store, check-out, and read books, magazines, and other media.

Size: 30-50 m² (300-500 ft²)

Specifications: Quiet enough for reading, restricted access to eliminate theft

General Notes: May be used by outside visitors. Some material maybe available for purchase as well.

Spatial Qualities: An intimate setting defined by walls of books and a touch of musty paper in the air.

Space Adjacencies: Next to studios, media center. Close to reception area, café.

Occupancy: 7 m²/person



Critique Space

Purpose: Gathering space for students to display work and orally present their ideas.

Size: 20-40 m² (200-400 ft²)

Specifications: Must have walls for both pinning up work and projecting computer images. Layout should promote good viewing angles and controlled lighting conditions depending on medium. Accommodations for at least 20 people.

General Notes: May share space with another program, such as display area and/or lecture area.

Spatial Qualities: Flexible space, possibly moving partitions.

Space Adjacencies: Close to studio space.

Occupancy: 1 m²/person



Digital Media Center

Purpose: Space for printing, photography, and other media to be utilized.

Size: 10-20 m² (100-200 ft²)

Specifications: Secure and big enough for cutting boards and plotters.

General Notes: Maybe placed in conjunction with the library for monitoring purposes.

Spatial Qualities: Simple space should bring technology to front and allow easy user interface.

Space Adjacencies: Next to studios, library.

Occupancy: 3 m²/person



Residents' Rooms

Purpose: Private space for students to sleep, dress, study, and relax.

Size: 120-200 m² (1200-2000 ft²) total

Specifications: Wide doors and easy access to accommodate luggage. Enough space for bed, desk, chair, closet. Proper window square footage must be maintained and natural ventilation is required.

General Notes: May or may not be individual units. Economic compared to American standards. At least one unit must be ADA compliant.

Spatial Qualities: Typical European dimensions with appropriately scaled furniture.

Space Adjacencies: Next to resident bathrooms. Close to some common areas.

Occupancy: 8 m²/person



Residents' Bathrooms

Purpose: Area for residence to groom themselves and maintain proper hygiene.

Size: 30-50 m² (300-500 ft²) total

Specifications: Fixtures to include are sinks, toilets, and showers. Ventilation is required.

General Notes: May be shared by a group of units, or shared by an entire floor. At least one bathroom must be ADA compliant. If shared by units, sink should be separate from shower and toilet.

Space Adjacencies: Next to resident rooms.

Occupancy: 2 m²/person



Kitchen

Purpose: Place for residents and cook to store and prepare meals throughout the day.

Size: 10-20 m² (100-200 ft²)

Specifications: Ample storage space for 20 people, easily maneuverable with several users at a time.

General Notes: Should have easy street access for bringing in groceries. Possibility for small bar for display windows and customer transactions.

Spatial Qualities: Cross between residential and commercial features.

Space Adjacencies: Next to dining area

Occupancy: 7m²/person



Dining Area

Purpose: Provide residence a place outside of their studio or rooms to enjoy a meal.

Size: 20-40 m² (200-400 ft²)

Specifications: Must accommodate 20 people at a time. Flexible seating with possibility to be used for more than just dining.

General Notes: Could serve public as well as students.

Spatial Qualities: Small café-like with lots of natural light and public viewing. Possibility for some outdoor sitting.

Space Adjacencies: Next to kitchen. Close to reception area, public restrooms.

Occupancy: 1 m²/person



Social Areas

Purpose: Several space(s) residence can socially interact.

Size: 20-40 m² (200-400 ft²) total

Specifications: Exterior views should be provided, when possible. Furnishings include chairs, couches, and television.

Spatial Qualities: Relaxing environment that facilitate social interaction. Variety in shape and size.

Space Adjacencies: Close to residence units, studios.

General Notes: There should be multiple social areas of varying size.

Occupancy: 1m²/person



Lecture Area

Purpose: Space to allow guest speakers and professors to give presentations.

Size: 50-100 m² (500-1000 ft²) total

Specifications: Must accommodate pull down screen. Seating for 30 people. Limited exposure to natural light. Tiered seating and sightlines should also be considered.

General Notes: Some lectures maybe given just to students, while others are open to the general public. Possibility to multi-function with other space(s) to maximize efficiency.

Space Adjacencies: Next to studios. Close to reception area.

Spatial Qualities: Flexible environment capable of displaying variety of mediums.



Display Areas

Purpose: Public areas to showcase traveling exhibits and students works.

Size: 20-30 m² (200-300 ft²)

Specifications: Visible from street. Contain both wall surfaces and model display areas. Proper lighting levels and direction

General Notes: Displays should be arranged to allow a user to stop and look at work more closely, without blocking entire circulation.

Spatial Qualities: Robust environment that enhances work on walls and display models.

Space Adjacencies: Next to reception area. Close to dining area, public restrooms.

Occupancy: 1.5 m²/person



Precedent

Image 38: Floor plan of NLA Center



Image 39: Main display area at NLA



New London Architecture/ The Building Center

26 Store St., London WC1E 7BT

New London Architecture is a vital addition to the public debate about the future of London. The capital is undergoing a period of massive change and NLA is a place where everyone - professionals, politicians and public - can find out and get involved in what is happening to their city.

The NLA space is a centre for display as well as a centre for debate and for networking. It is where visitors to London can orientate themselves, where school children can learn about their environment, where communities can be consulted. A permanent exhibition of a 1:1500 scale model of Central London, surrounded by a display showing a cross section of current building projects, is enhanced by a programme of temporary exhibitions addressing London issues.

The Building Centre, the worlds largest permanent exhibition and single source of information for the construction industry. It is the established focal point covering all aspects of architecture and design, construction and planning, home improvement, DIY and self build.

The Building Centre is a wholly owned subsidiary of the Building Centre Trust which was established in 1963 as an independent charitable organisation (Registered Charity: 312835). Its purpose is to provide support for educational, research and cultural activities connected with the building environment.

significance

- displays both the finished building and raw materials that go into it
- aims to serve both general public and architecture profession alike

University of Notre Dame: London Center

1 Suffolk Street, London SW1Y 4HG



Image 40: Historic photo of building before adaptation

The University of Notre Dame has had a presence in London since 1968 when the Law School opened a study abroad program in the city for its students. Notre Dame's position in London was consolidated in 1981 with the acquisition of larger accommodation in Albermarle Street in Mayfair, enabling the Colleges of Arts & Letters, Business Administration, and Engineering to develop their own programs in London as well. The steady expansion of these programs created demand for more space, and so in July 1998 the London Centre moved into new premises at 1 Suffolk Street in St James's.

The London Centre provides some 27,000 square feet of usable space for academic purposes and includes among its facilities libraries, computer laboratories, a gym, a squash court, a chapel, and numerous classrooms equipped with the latest IT equipment. The London Centre is thus able to accommodate a number of academic programs throughout the year, including the London Undergraduate Program, the Undergraduate London Summer Program, and the Engineering Summer Program.

Image 41: Map Locating University of Notre Dame: London Center



significance

- adaptation of listed building into study abroad program
- proximity to 20 Cockspur St

Image 42: Floor plan of Soane Museum

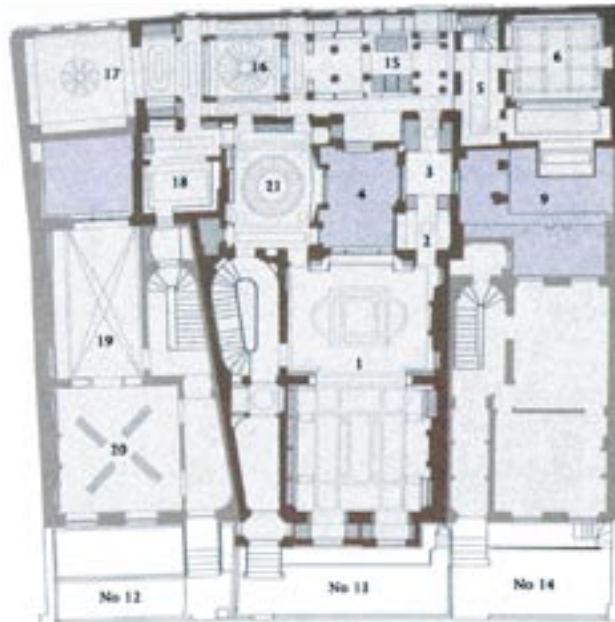


Image 43: Interior of Soane Museum



Sir John Soane's Museum

13 Lincoln's Inn Fields, London

The architect Sir John Soane's house, museum and library at No. 13 Lincoln's Inn Fields has been a public museum since the early 19th century. Soane demolished and rebuilt three houses in succession on the north side of Lincoln's Inn Fields, beginning with No. 12 between 1792 and 1794, moving on to No. 13, re-built in two phases in 1808-9 and 1812, and concluding with No. 14, rebuilt in 1823-24.

On his appointment as Professor of Architecture at the Royal Academy in 1806 Soane began to arrange the Books, casts and models in order that the students might have the benefit of easy access to them and proposed opening his house for the use of the Royal Academy students the day before and the day after each of his lectures. By 1827, when John Britton published the first description of the Museum, Soane's collection was being referred to as an 'Academy of Architecture'.

The museum is an amazing, visually rich, and conceptually provocative individual vision of densely associative multimedia in the early nineteenth century, created by the architect himself, and preserved intact.

significance

- pioneer of a building that teaches
- instills values of architecture education in the environment
- designed to inspire young sculptors and architects

Rooftop Remodelling Falkestrasse

Vienna, Austria



Description from the Architect:

The law firm Schuppich, Sporn, Winischhofer wished to extend their office, which was situated on the first and second floor of the building at the corner of Falkestrasse and Biberstrasse, to the attic. The attention was to be focussed on a large meeting room. Adjacent to it there were to be several smaller office units. Although the construction site was 21 meters above the ground and one of the streets just happened to be Falkestrasse (Falcon Street), we did not, in this case, think of a bird or wings, although it was hard not to do so. The preliminary design of 1983 depicts the corner solution. If there is such a thing as a solution in architecture. There are no alcoves or turrets on the roof, no context of proportions, materials or colors but, instead, a visualized line of energy which, coming from the street, spans the project, thus breaking the existing roof and thereby opening it. While making the design, we envisaged a reversed lightning bolt and a taut arc.

significance

- dynamic rooftop alteration in a historic area
- draws inspiration from existing street level conditions

Image 44: Exterior of Rooftop Remodel

Contextualism

This project deals with contextualism, by trying to be compatible to the existing building. Facadism was a major concern along the way, and this was avoided by keeping most of the existing shell intact. The south wall was interpreted as non-significant and allowed to be changed. Instead of demolishing it completely, the lower portion was kept, so to, the steel frame structure. Not only did this give a new character to the façade, it also created layers to complement the aesthetic quality of the other two sides.

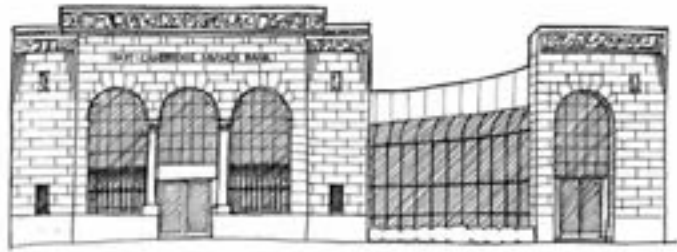
The glass addition gives the building a sleek finish instead of a rather weak mansard roof. This also gets carried down to the interior to create a new form within the existing building shell.

While most of the interior was gutter, it can be justified in that there was nothing there to begin with. The open span allowed for flexible interior changes. Keeping a portion of the existing floor plates retains some of the history of the original and helps create a dialogue between the new and old. None of the additions are meant to overwhelm the existing building, instead they are meant to compliment it by adding new layers of meaning.

“When designing an addition to a historic building, or even a new building in a historic district, an architect or designer should look carefully at the question of contextualism. Generally, three design approaches can be taken-matching, contrasting, and compatible.”

NORMAN TYLER

Matching- new architecture imitates the old and is meant to fit in as a coherent piece of the historic fabric.



East Cambridge Savings Bank, Cambridge, Massachusetts, 1931, addition 1978

Contrasting- old and new should be distinct because each is a product of its own era.



Church Court Condominiums, Boston

Compatible- suggests that the new design be sensitive to historic structures and compatible with them in terms of "size, scale, color, material, and character of the property, neighborhood or environment."



Greenwich Village infill townhouse, Hardy, Holzman, Pfeiffer, architects

Conclusions

Program Review

This phase was intended to introduce jurors to the project and get basic approval for the scope of the project and site selection. Both of these goals were achieved, yet plenty of work was still to be done. Based on feedback from the program review, the following items stood out as needing to be addressed.

- Take a stance on relationship with city. What do we do in rooms time spent there? (Sleeping and store stuff)

- Develop facts, interpretations, and concepts as generators for where things are located

- Think about the sequence of experiencing spaces (ie FLW confined, free, freer)

- Develop design philosophy

- “Pull in Belt” (Make spaces tighter)

- Don't purposely fill-up space, be sensitive in sizing programmatic spaces

Intent Narrative/Conceptual Design

(Oct 05-Dec 05)

Content Includes:

Program Review

Space Layouts

Initial Thoughts Derived from Building/Buildings the Teach

This section describes the design intentions in written and sketch form along with the documentation of the representation done for the faculty review at the end of the semester.

Mid-Review

Floor Plans

Rooftop Factors/Ideas

Roofscape:A Changing Form

Design Philosophy

Fact, Interpretation, Concept

Semester Review

Floor Plans

Rooftop Development

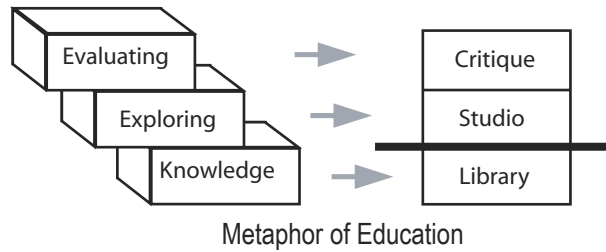
Renderings

Origin of Angled Walls/Presentation Boards

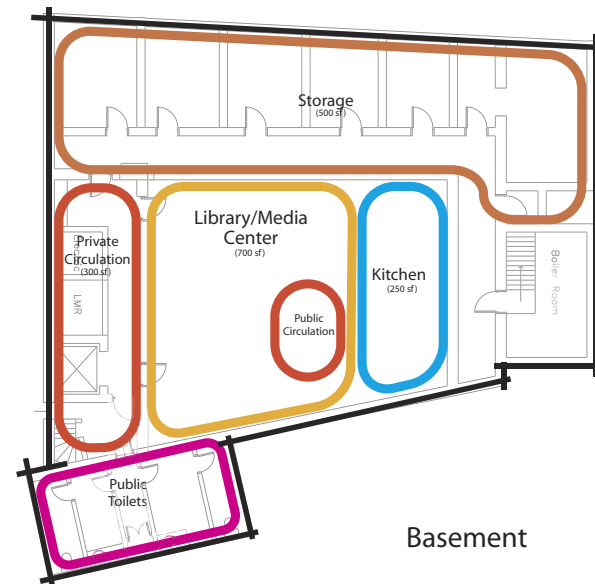
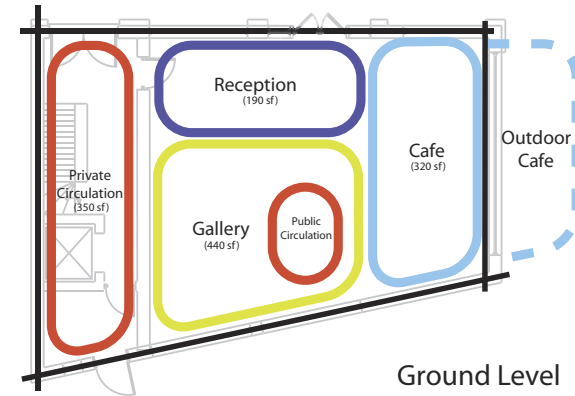
Conclusions

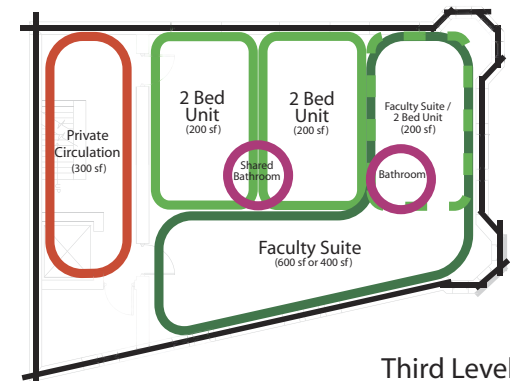
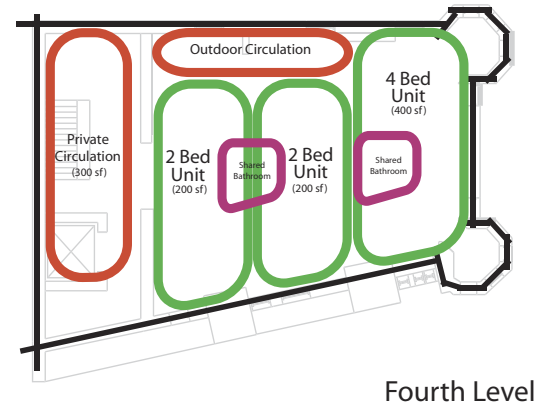
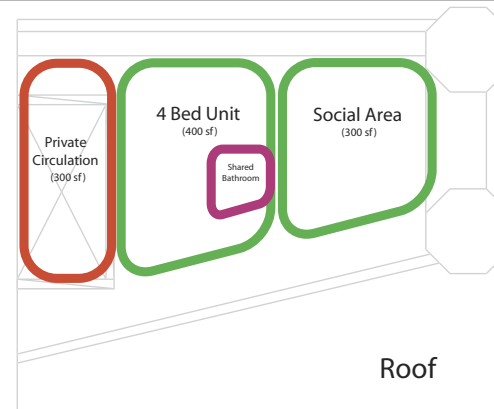
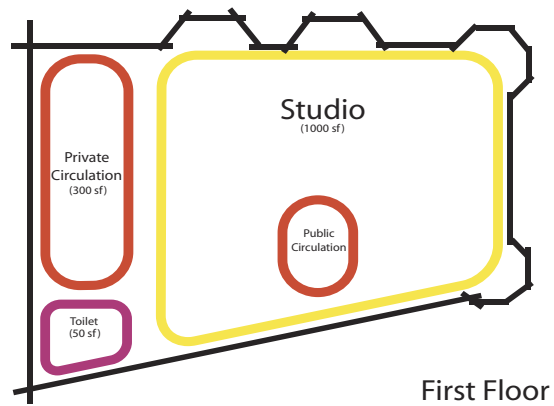
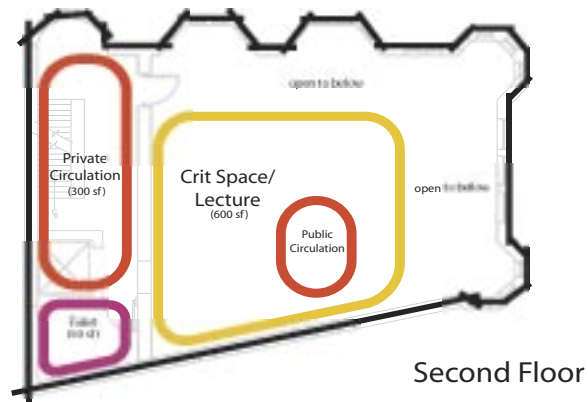
Program Review

Organizing Thoughts



Space Layouts





Initial Thoughts Derived From Building

Two Storey Window

Open the floor plate here to expose the two-storey window from inside. Good place for the studios or other mezzanine function to occur.



Outdoor Circulation

Using the existing parapet as a railing and performing a slight alteration to the Mansard roof, would allow for the possibility of outdoor circulation on the fourth level.



Balconies

Existing bay windows could be used to create balconies on top for spaces on the third level.



Sidewalk Café

Following trend of sidewalk dining common in Europe, and utilizing the rather large existing sidewalk, this area lends itself to outdoor dining.



Buildings That Teach

As a firm believer that a thesis project should go beyond the scope of one project, one program, one year; and inspired by Mark Hoistad's words of wisdom that a thesis project should be something that affects your whole career, this proposal aims to explore the idea of a building that educates. This concept is not all that inventive or hard to understand, yet something lacking in design of higher ed facilities and buildings in general.

This idea first spawned itself from a landscape design project calling for an outdoor classroom. Some of the ideas were a bit tacky, yet the idea of a school without walls was not. Why should education be confined to the walls of a school? Isn't the playground a built environment too? As I did research this summer, I realized I was not the only one with this mindset, as hundreds in the profession have the same ambition.

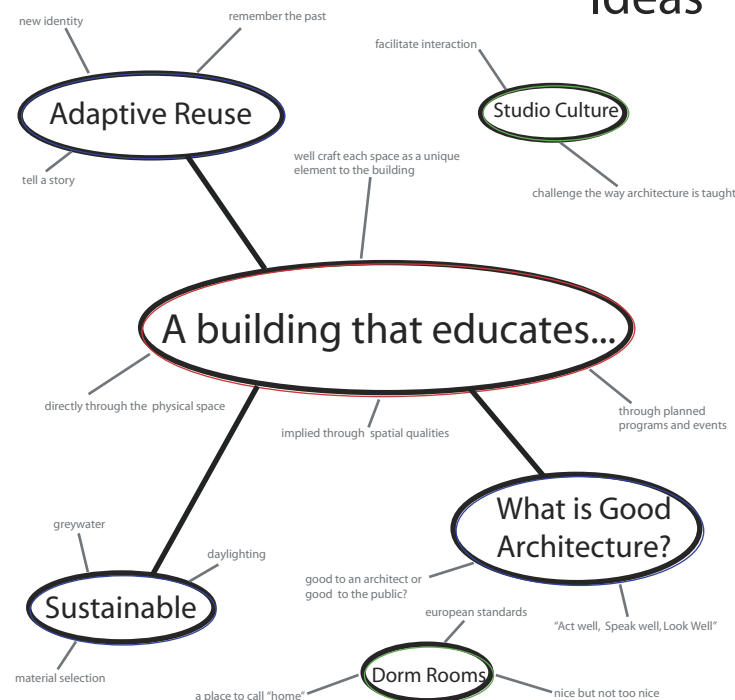
Working in a health care and educational firm, a great deal of time this summer was spent on primary education and health care research. I was introduced to the concept of "evidence based design." In fields with measurable performance, such as education or health care, new design trends are calling for measurable results indicating better performance. While the idea is catchy, proving a building actually increases performance beyond the "honeymoon" factor is not always easy as it looks. Furthermore, I saw problems in trying to reduce architecture to a simple mathematical formula, using results of previous buildings to duplicate in new buildings.

This project aims to take these initial findings to the next level. What better building than an architecture facility and what better location than a prominent pedestrian environment in an

architecturally historic area? What better site than an abandoned building, lacking in life, but full of character?

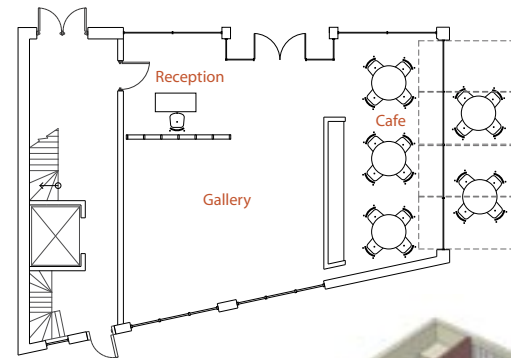
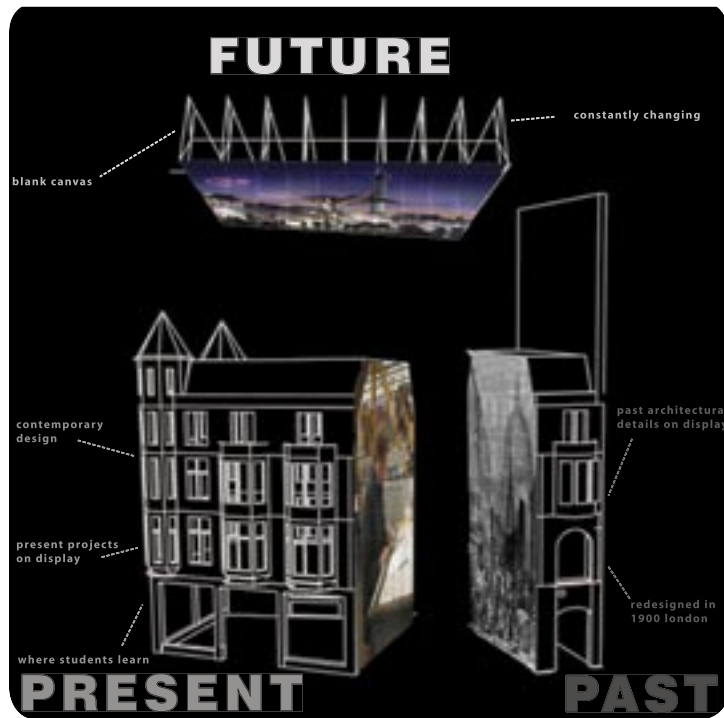
The idea is simple; to create a building that inspires both the everyday person and architecture student alike. A building that educates. Some of it may be as simple as displays and offering lectures, while others will be tougher, such as purposely designing a bad space to demonstrate a poor technique (Soane museum). The results may not be easily measurable, such as better grades or a high number of visitors, but rather a feeling generated when you experience the space. Is it exciting, is it thoughtful, can you understand it? I believe the emotions generated by a place can be just as powerful as the "measurable results" it may generate.

Ideas

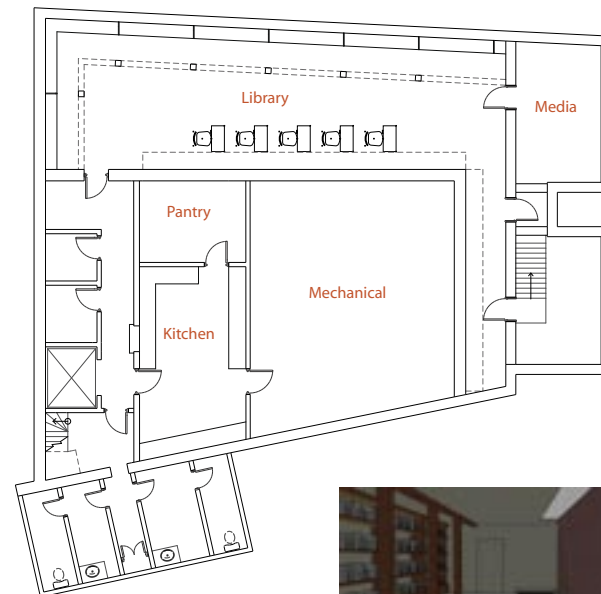


Mid Review

Concept behind organization of building

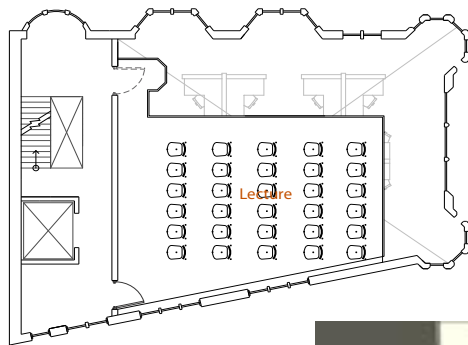


Ground Level

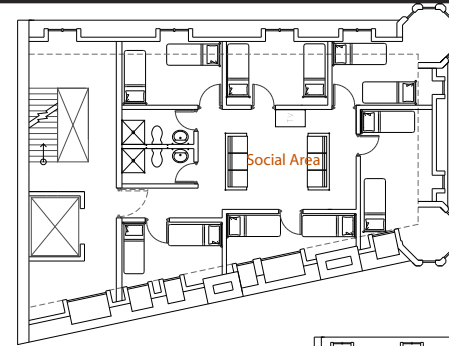


Basement

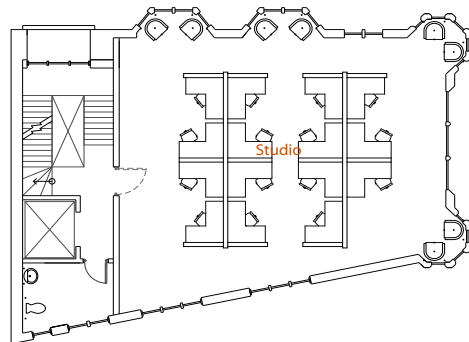
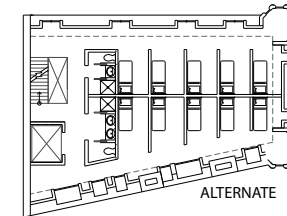




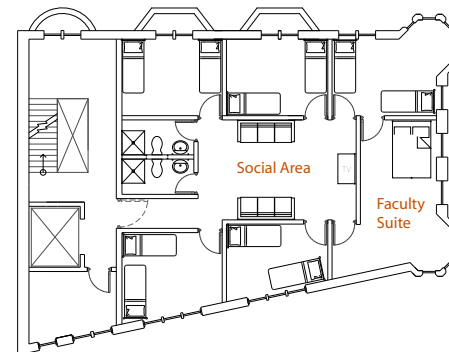
Second Level



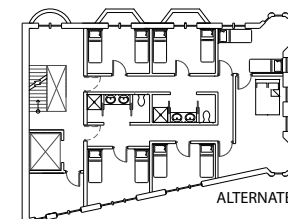
Fourth Level



First Level

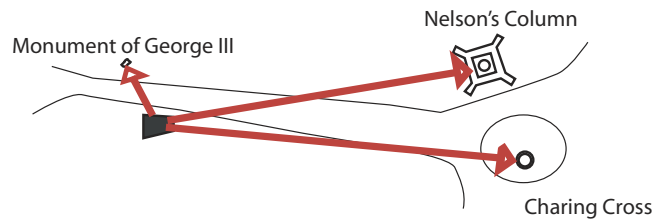


Third Level

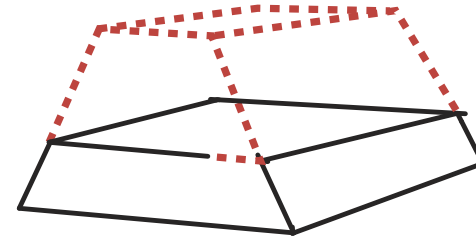


Rooftop FACTors

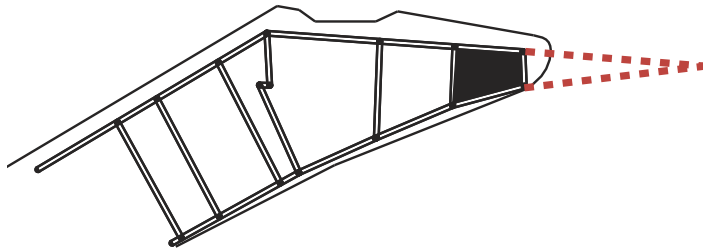
1. Monument Alley



4. Mansard Roof



2. Cockpsur Appendage



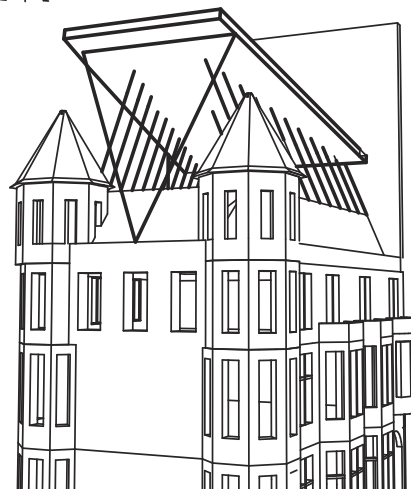
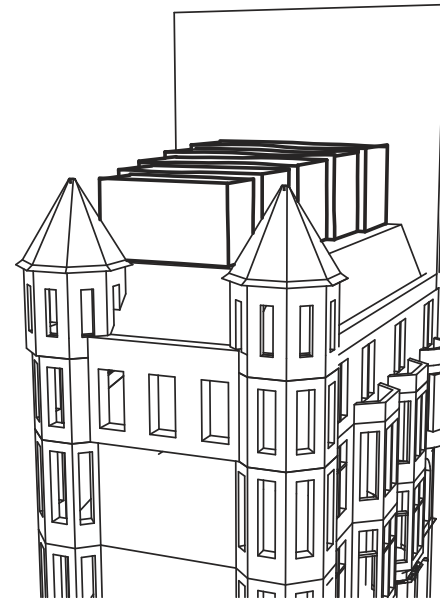
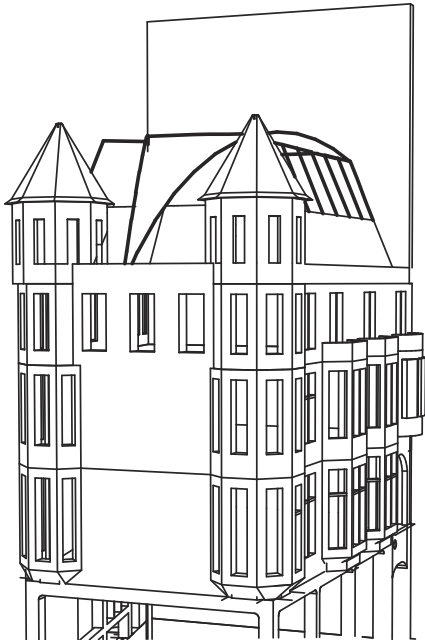
5. Barrier



3. Street Elevation



Initial Rooftop Ideas



Roofscape: A changing Form



Inspiration to create a framework, which can be changed with each semester's students

1. London: city in change, scaffolding and cranes everywhere

- Excitement, wondering what's next
- Disappointment, when covers a prominent building

2. London Program's temporal aspect

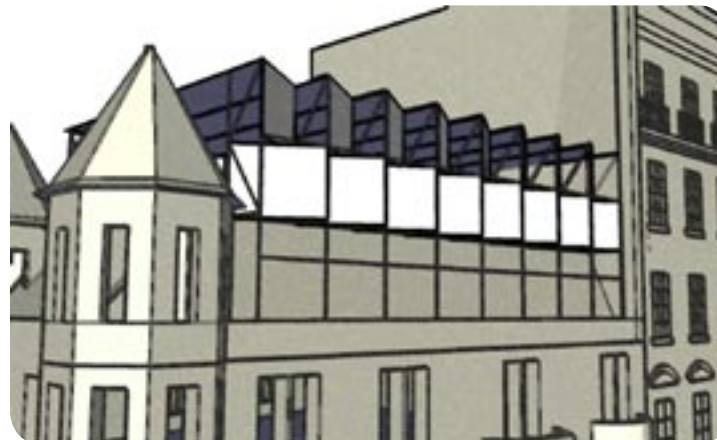
- Each semester is a brief moment in time. While photographs of the group are a good keepsake, how about a piece of architecture for the group to leave behind?
- Each group could rearrange the roof top as needed to their requirements



3. The building that educates

- What better way to educate than a part of the building left to be finished by the inhabitants of it???

Roofscape Variations



Design Philosophy

1. Site influenced



A good building responds to the existing site, not just the current but also the past and even the future. Whether by complimenting the existing by keeping it's roots or doing the complete opposite, the building must respond in some way to a site whether in rural Nebraska or in the heart of London.

"Always design a thing by considering it in its next larger context - a chair in a room, a room in a house, a house in an environment, an environment in a city plan."

-Eliel Saarinen

2. Indoor outdoor relationship



Buildings need spaces that connect people to the outside. Particularly of note is the dichotomy of indoor and outdoor spaces becoming ambiguous, making it hard for someone to distinguish which one they are in. When possible nature should be brought into the inside of a building.

3. Free of a style



Good design is not dependent on a label or fad of the time. I don't design a project thinking this is modern or deconstruction. Styles come de facto, after the building is completed. While styles are historically important, I doubt the Greeks labeled their style other than believing it was the best architecture of it's time. While architecture does reflect the values of the particular culture at a given time, good buildings have a timeless quality to them, independent of a label for the style.

"If I have a style, I am not aware of it."

-Michael Graves

"...architectural styles change, but in any valid architecture there always remains an underlying system that gives the architecture its validity."

-Teiji Itoh



4. Materials

Materials should be true to their nature and act how want to act. They should be used to exploit the qualities which make them what they are. The psychological effect of a material should also be regarded during selection as well.



5. Light

It's a good feeling to be in a building a know what time of day it is.



6. Space

Internal qualities of a building are just as, if not more important than the exterior. Just like a person, the true qualities of the heart of a building and reveal it's true intentions. While different spaces may have different functional qualities, therefore different spatial qualities, they should all merge together in one harmonious sequence of spaces.



7. Details

Details should be designed with the craftsman in mind. How well can someone's understand and build these. The property of the material of the detail should be expressed in its use in the design.

And if you think of Brick, for instance, and you say to Brick, "What do you want Brick?" And Brick says to you, "I like an Arch."

And if you say to Brick, "Look, arches are expensive, and I can use a concrete lentil over you. What do you think of that?" "Brick?"

Brick says: "... I like an Arch"
-Louis Kahn

"Architecture is the masterly, correct and magnificent play of masses brought together in light."
- Le Corbusier

"The space within becomes the reality of the building."
- FLW

"Form follows function - that has been misunderstood. Form and function should be one, joined in a spiritual union."
- FLW

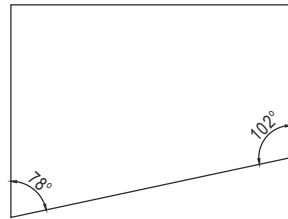
"Details, when they are successful, are not mere decoration. They do not distract or entertain. They lead to an understanding of the whole of which they are an inherent part."
-Peter Zumther

Fact, Interpretation, Concept

FACT

Universally means the same to everyone

2. Angle



3. Sidewalk Glass Tiles



4. Viewed Both Near and Far



5. Balconies



INTERPRETATION

Personal meaning to me

-Is responding to street intersection of Warwick House and Cockspur Streets

-Creates dichotomy of rectilinear and angular spaces

-Provides light from above in basement

-Creates intrigue from street level

-Building will be seen from Trafalgar just as much as from right in front of it.

-An alteration maybe visible from the Trafalgar Square and not from street level or vice

-Good element to bring residents out into the city

-Wants to be reflected on interior walls as.

versa

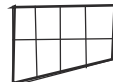
CONCEPT

interpretation of a fact

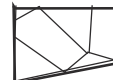
Ideas based on personal

Do spaces?

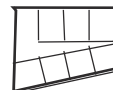
Ignore



Contrast



Reflect

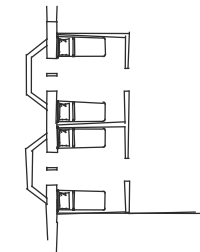


-Good location for library

-Creates highlights on foundation wall



-Alteration may reveal itself differently when viewed straight on verses from a side



-Place resident units on third level

6. Two-Storey Window

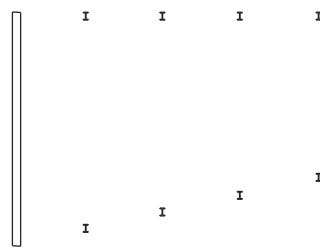


-Wants to be viewed and understood from the inside as well as outside



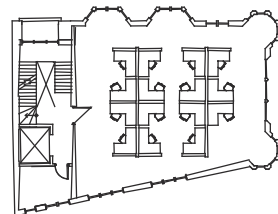
-Cut into floor on 2nd level

8. Open Span



-Allows for flexible space orientation.

-Limit amount of permanent walls



-Keep walls off perimeter

9. Floor Spans are Different from Floor to Floor



-Allows for additional floors to be created to offset the existing



-Create "new" structure within existing frame to allow for additional floor of resident units

10. Not all of the Building is Historically Significant



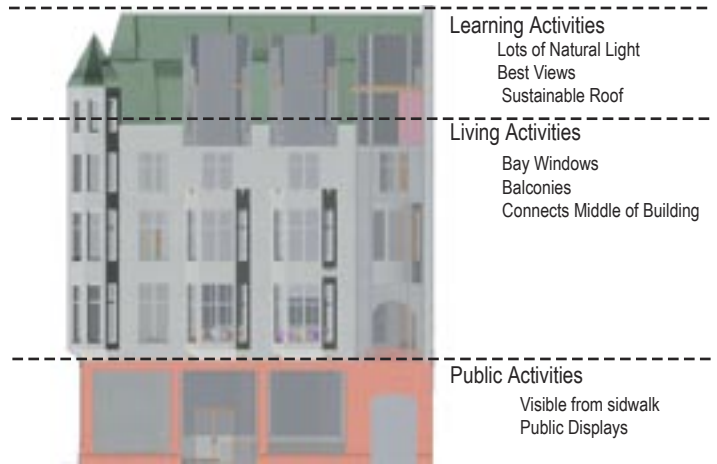
-Existing Mansard roof and south facade maybe altered for maximum design freedom



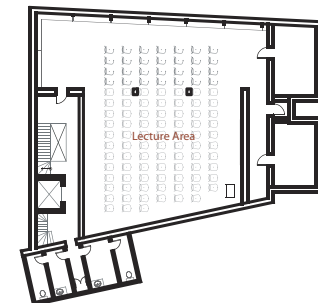
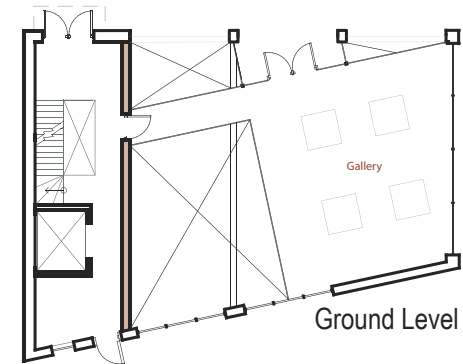
-Use angle of south wall to create rectangular juxtaposition throughout the interior and to the roof

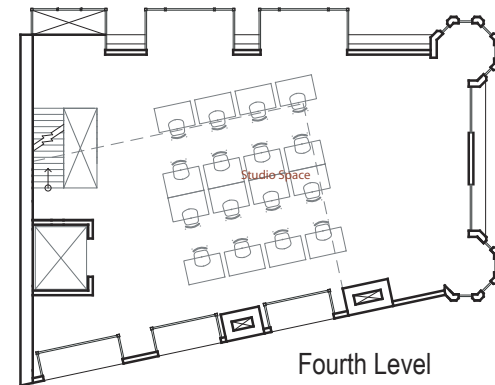
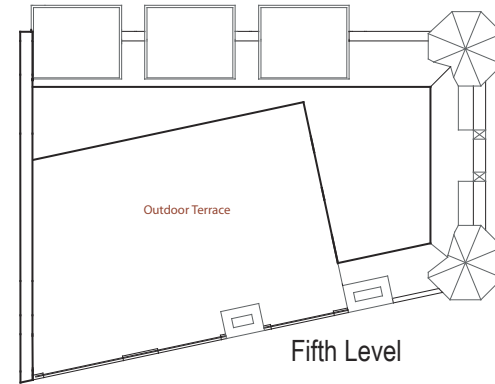
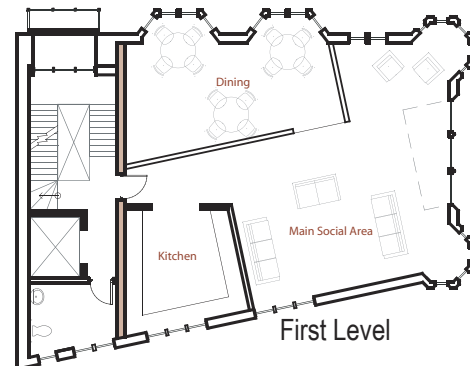
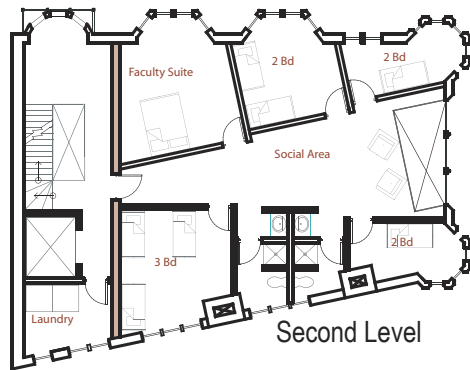
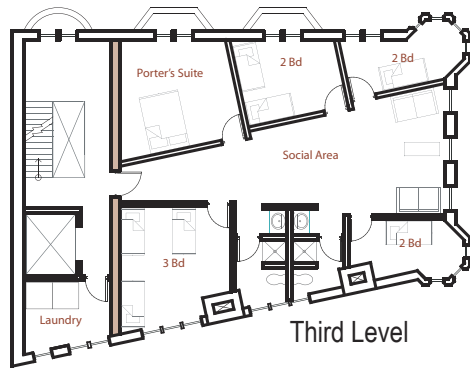
Semester Review

Vertical Arrangement of Spaces

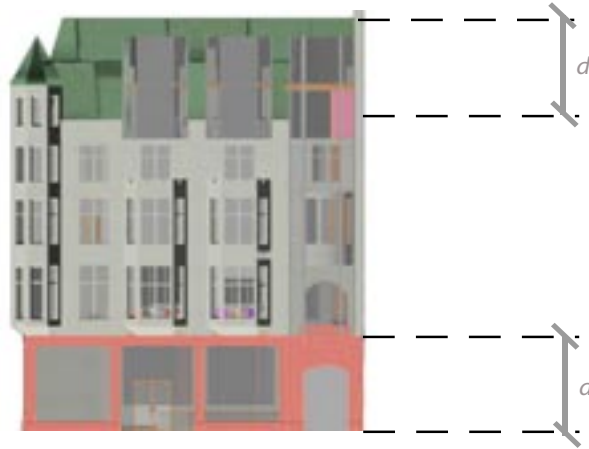


Use language of facade to correspond to programmatic use inside





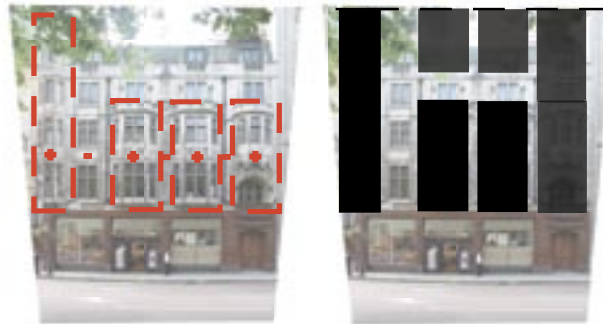
Rooftop Inspiration



Height to match the base height
-prevents building from becoming too top
heaving



Incorporate mansard roof



Pick on window pushing and pulling below
-pick up on language of lower facade
and apply it in a more contemporary
manner



Bring down to the street level
-extension would look to
foreign if it remains only
on the roof

Rooftop Precedents



Rooftop Form



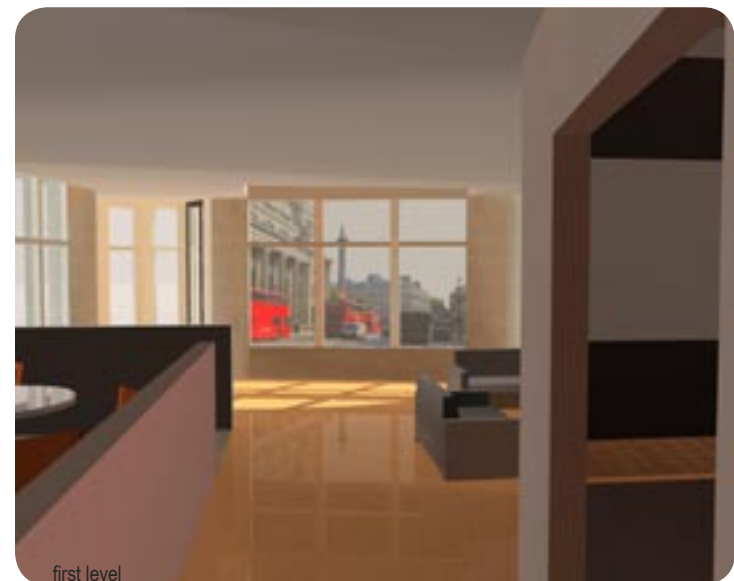
Image 45: Rooftop Addition in Omaha, NE

Image 46: Paul Rudolf's Apartment in New York



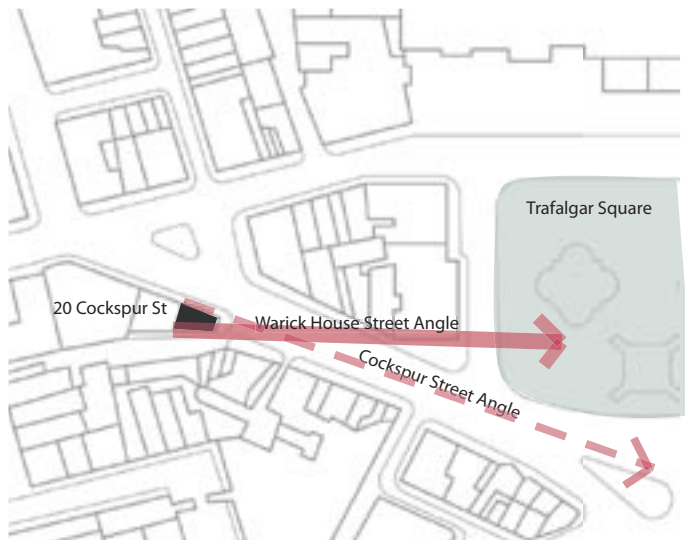
Image 47: Penthouse in California

Renderings

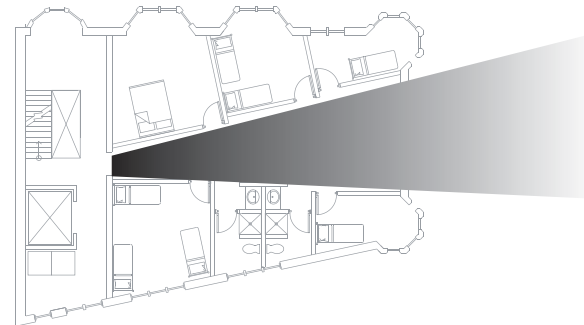




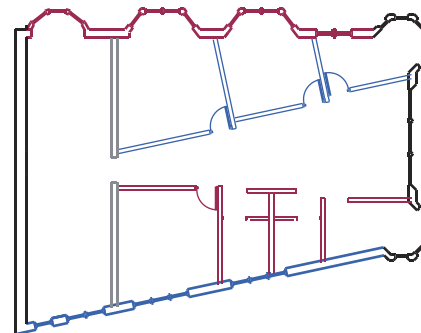
Origin of Angled Walls



South wall (at 12°) points directly at Trafalgar Square. This can be used inside to not only a force view, but as a gesture to guide students towards the square and city life



Creates a focal point at each floor which directs you both visually and spatial towards Trafalgar Sqaure



Creates a language between the existing wall and the new walls

Presentation Boards



Conclusions

Mid Review

While several of the issues from the program review were addressed, the project still lacked an identity. Although there were good reasons for why things were, each floor was a separate entity and the project was lacking floor to floor cohesiveness. Based on feedback from the mid review, the following items stood out as needing to be addressed.

- Showed program could fit in building, but lacking in punch
- Connect floors together, as well as roof to inside
- Think of London as studio, not the classroom
- Be flexible in the basement, shrink mechanical space and make library just books in the wall
- Is this option #1 of many? Or is there many other options? Not take it or leave it option
- Establish relationship of school and context
- Make bedrooms smaller to force people out and explore
- Kitchenette in bedrooms

Semester Review

Personally, I was unhappy with the progress made by the end of the first semester. I really struggled with getting creative with the project and also the rooftop addition was not doing anything to add character to this building. I believe the same thoughts are echoed in the following comments from faculty review team.

“Programmatically this project could use a reevaluation. Significant effort needs to continue to be placed in the areas of programming, site analysis and design if the stated objectives are to be met and consideration given to the level of sophistication and development at which they will be met.”

“While the analysis is good, what is needed is more direction into schematic design and decisions based on lessons learned. Is there another schematic design alternative, so that a critical analysis of which one or combination of the two is the best direction to pursue?”

“The five-story section is intriguing, but a question arises as to what idea, concept, or schematic solution it is representing or is representative of?”

“Lessons learned” was a very positive addition to the project. In addition, the timeliness of a satellite program and space allows this to draw significant attention. Anxious to see the generation of alternatives, the analysis to see if the goals and objectives are met, and all the while doing minimal harm to the urban fabric or the historic nature of the landmark building. Be more adventurous, more provocative.”

Process Documentation

(Jan 06-Mar 06)

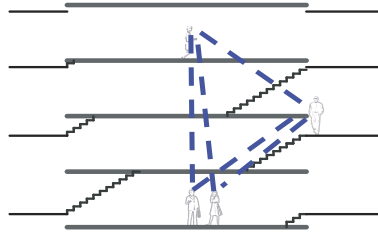
Content Includes:

Design Issues/Floor Plans
Sketches
Renderings
Presentation Boards
Conclusions

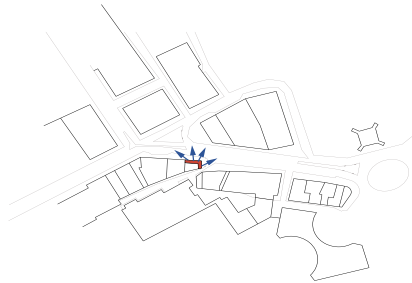
This section includes selected documentation including various forms of representation including text, sketches, and digital images that provide insight into the process of the design's development over the course of the second semester.



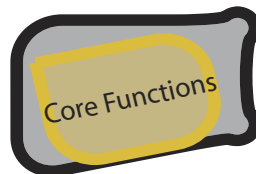
Design Issues



arrange residential units in a manner which allows patrons to see and be seen, while providing easy access to navigate from floor to floor.

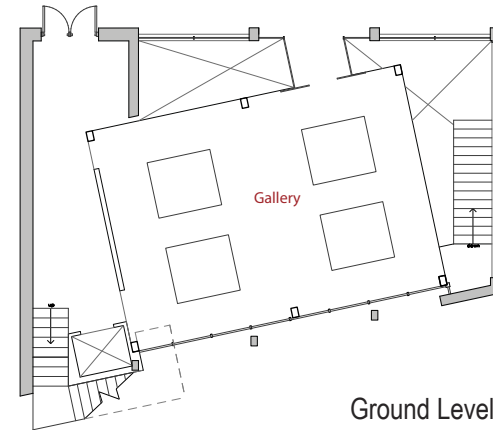


orientate spaces to have as many unobstructed views to the northwest, north, and northeast sides of the property

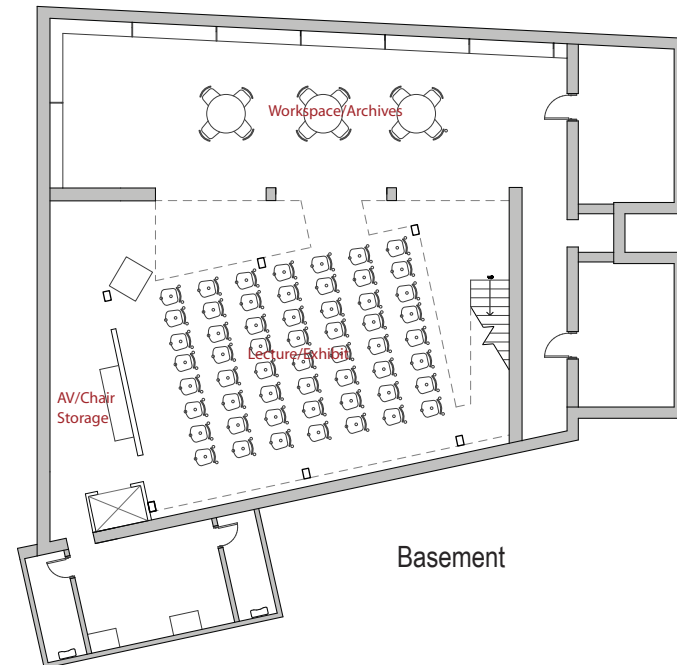


allow existing shell and floors to serve a role of auxiliary spaces to accent the main programmatic elements; such as lecture hall, gallery, resident units, and studio

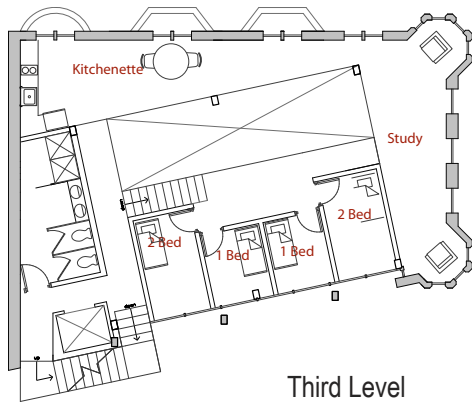
Floor Plans



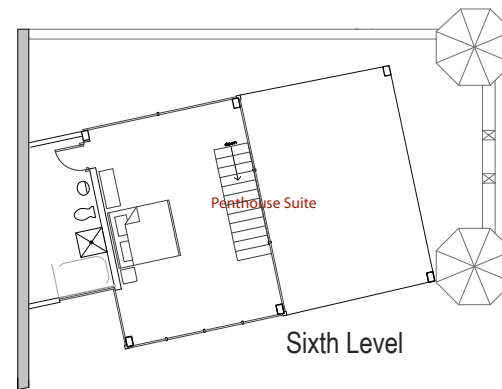
Ground Level



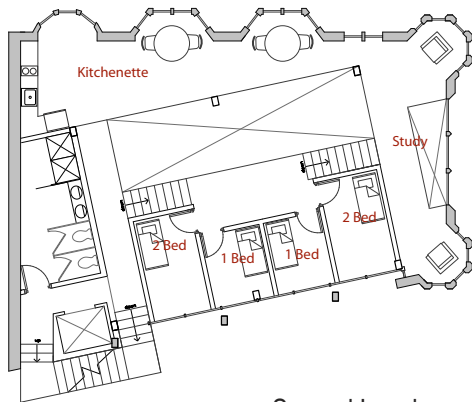
Basement



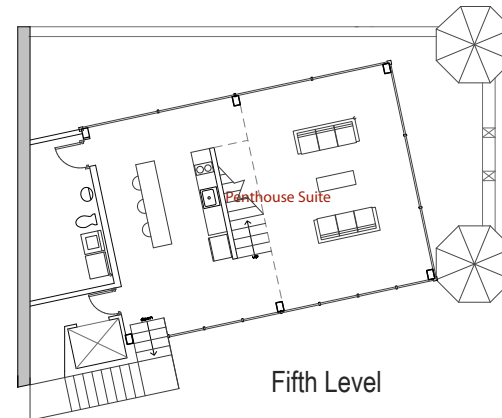
Third Level



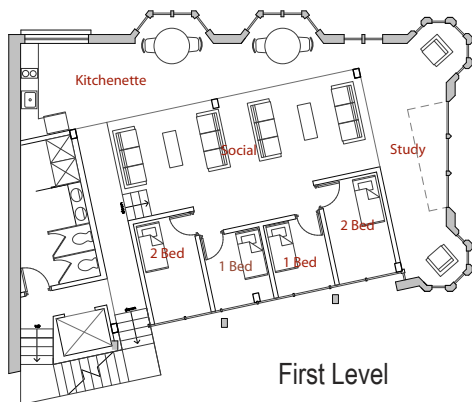
Sixth Level



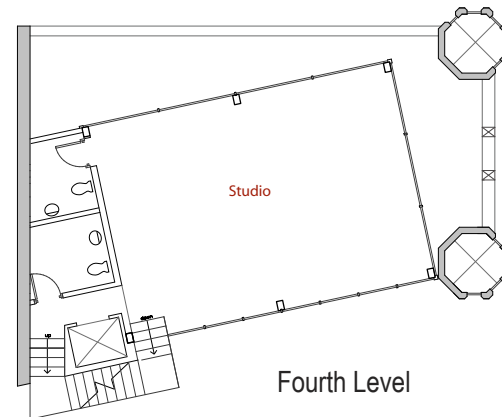
Second Level



Fifth Level

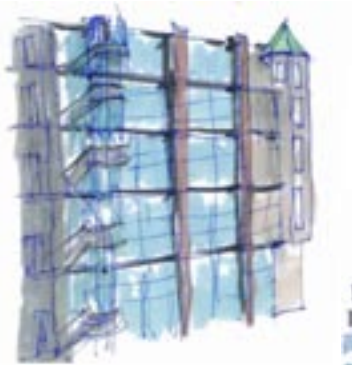


First Level

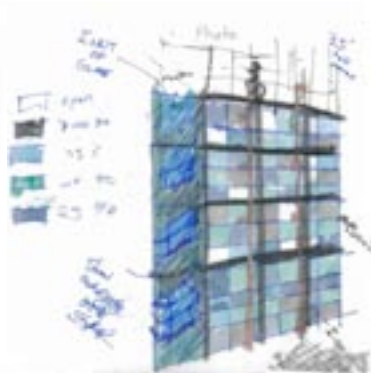


Fourth Level

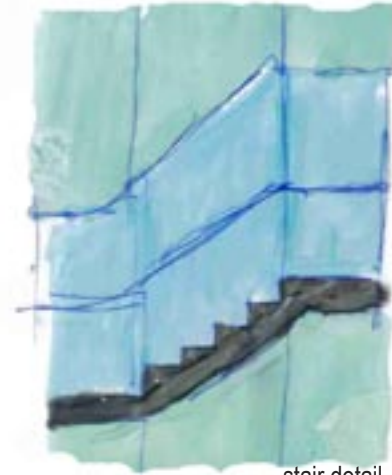
Sketches



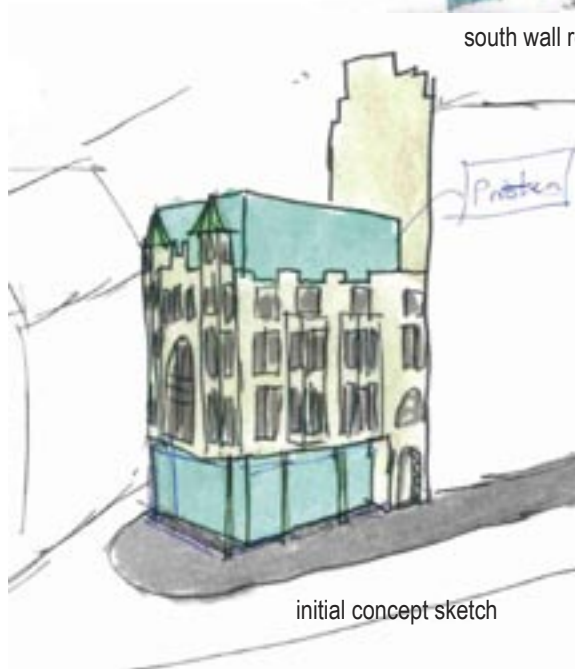
early south wall



south wall revision



stair detail



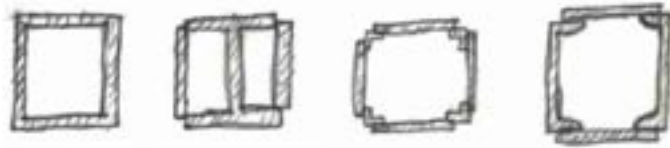
initial concept sketch



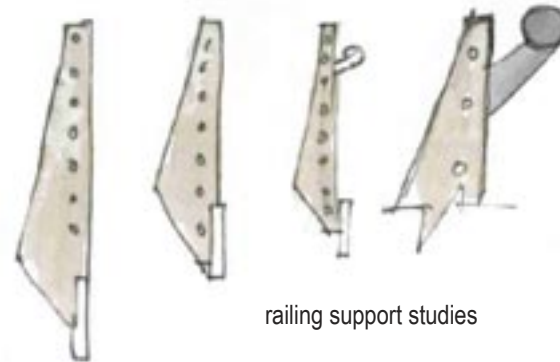
south wall revision



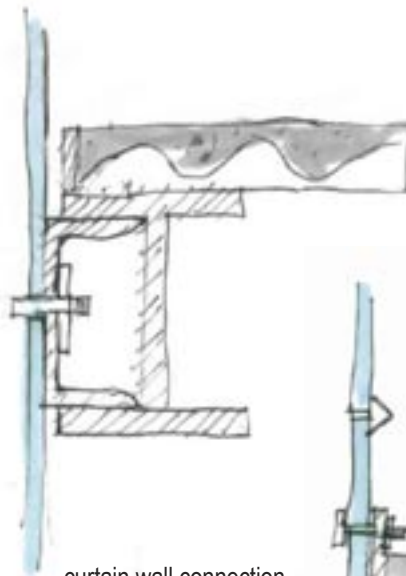
final south wall



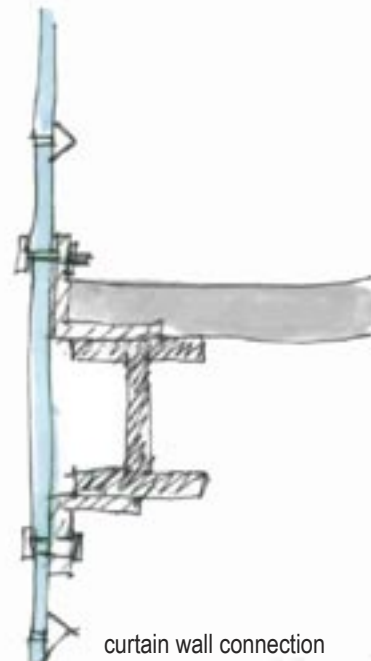
built-up column studies



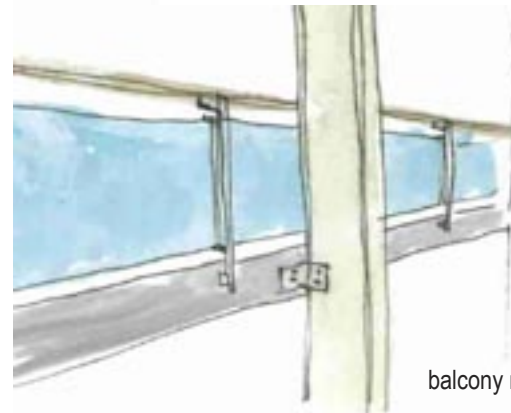
railing support studies



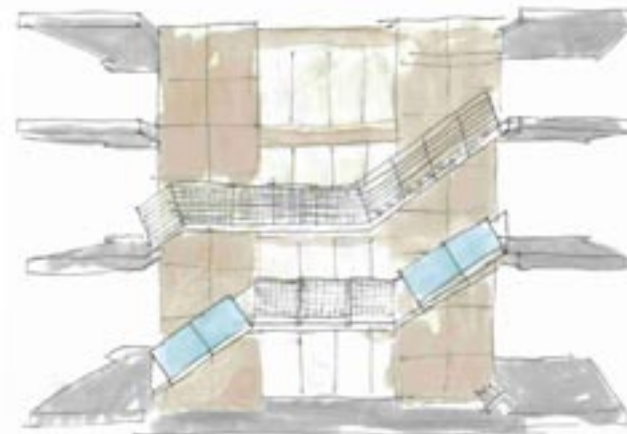
curtain wall connection



curtain wall connection

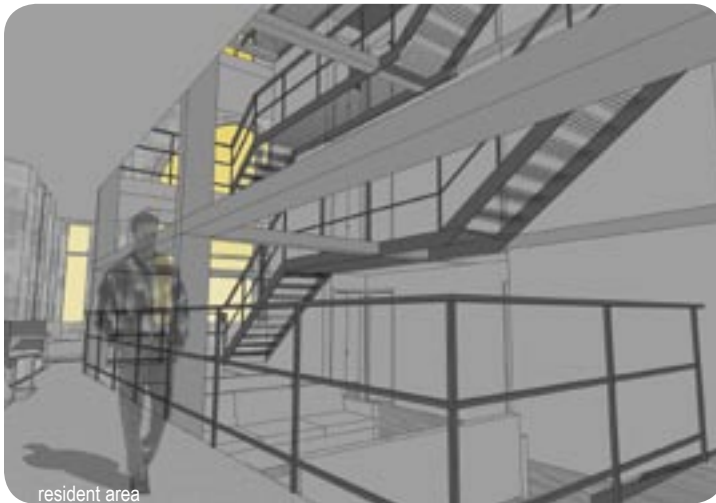


balcony railing

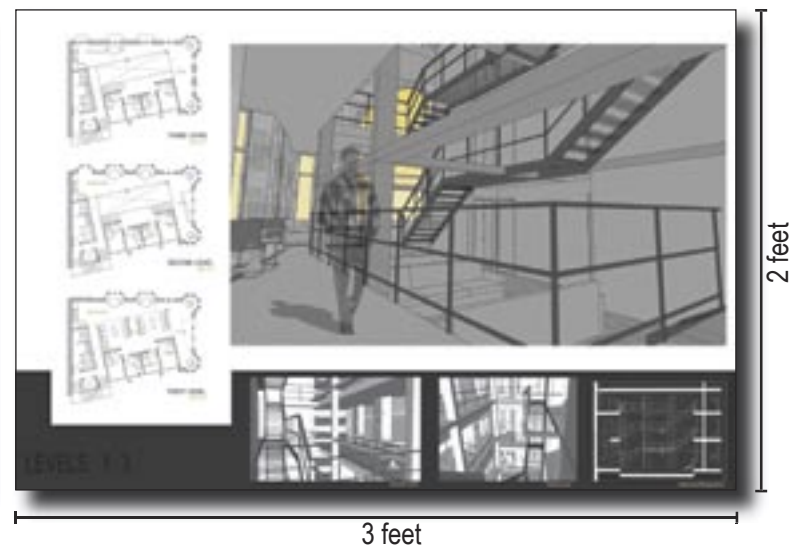


interior space

Renderings



Presentation Boards



Conclusions

Second Semester Review

Significant progress was made in the first two weeks of the second semester. During this phase, two major options were explored. First, the insertion of another residential floor created a much more dynamic residential area. This also prompted a shift from one kitchen to smaller kitchenettes on each individual level. Secondly, the south façade was gutted to the structure. This allowed the roof addition to be carried down all the way to the ground level. Overall, the project took major strides in a short amount of time. The floor plans all contained a rectangular juxtaposition that produced a dialogue between the new and old building areas.

Another major change was the addition of a penthouse suite on the upper two levels. One of the faculty members at the semester review was concerned about the financial aspect of the site location. The solution was to create a lavish penthouse suite that could be used to generate funding for the rest of the facility. Although the jury at this review approved the overall direction the project was heading, some improvement was still needed.

- Relocate bathrooms on basement level
- Exposed stairs are starting to work, but could use some tweaking
- Rooftop images without context and taken at bird's eye level was disturbing
- Keep the lower part of the south façade as to avoid "facadism"
- The details will make the space, so really start to work them out
- Add balconies to residential units

Final Documentation

(Mar 06)

Content Includes:

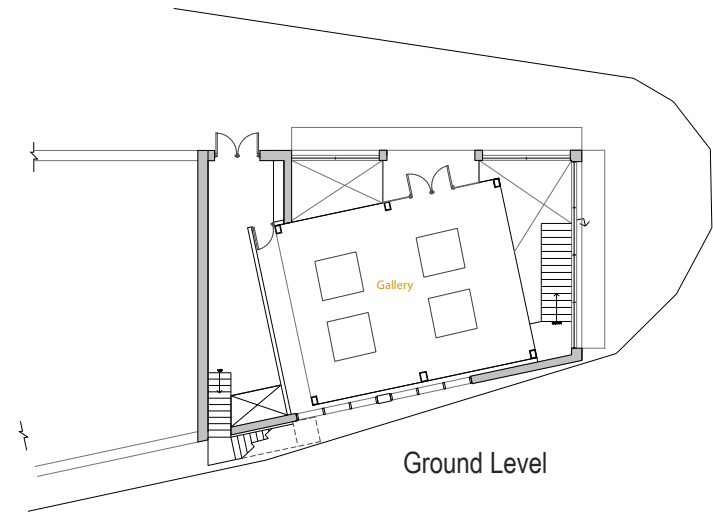
Final Floor Plans
Final Renderings
Final Presentation Boards
Physical Model
Epilogue

This section includes a narrative describing the final design as the realization of the intentions indicated at the start of the project and the discoveries that occurred along the way. The documentation of the design is drawn exclusively from the material used in the final review presentation.

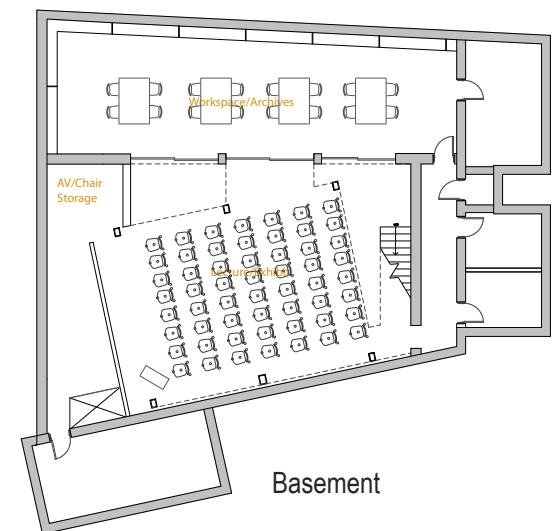


Final Floor Plans

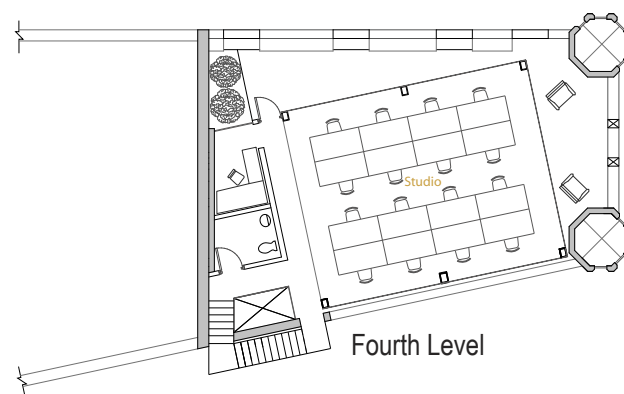
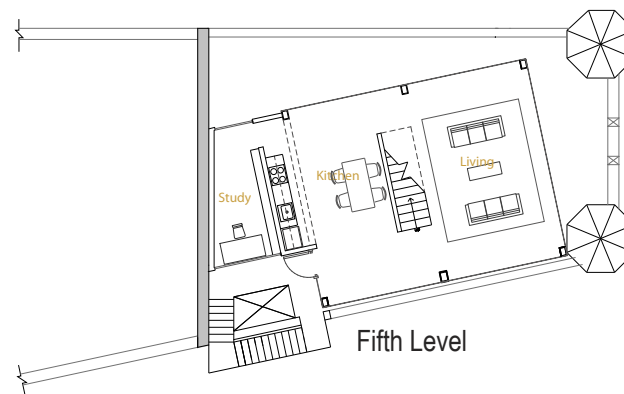
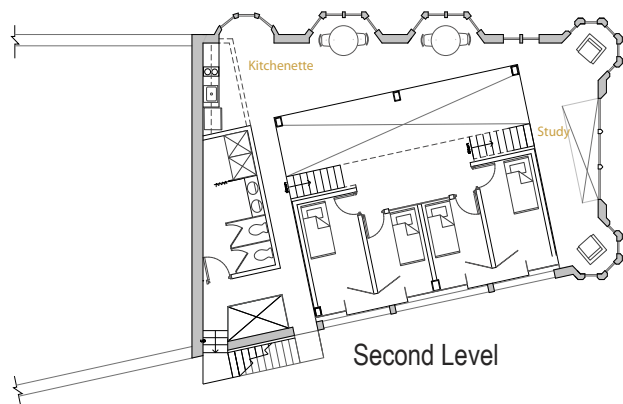
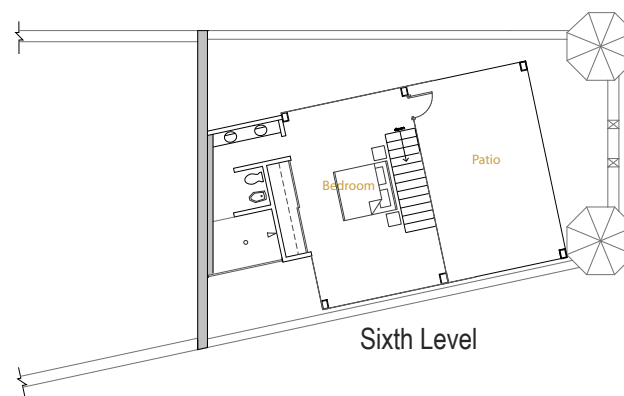
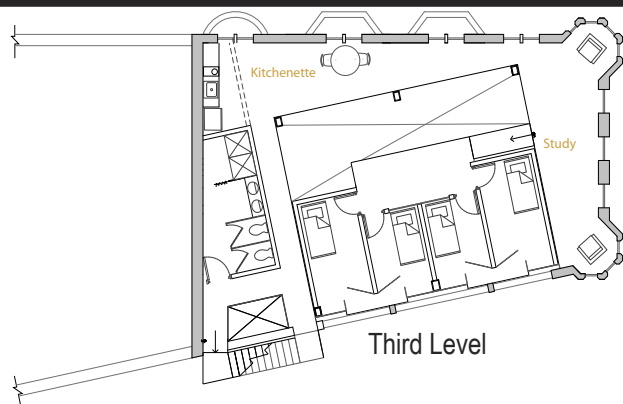
Design Intent To create a building that inspires both the everyday person and architecture student alike. A building that educates. It may be as simple as display areas and offering public lectures, or as challenging as purposely designing a bad space to demonstrate a poor technique (Soane museum). The results may not be easily measurable, such as better grades or a high number of visitors, but rather a feeling generated when your experience the space. Is it exciting, is it thoughtful, can you understand it? I believe the emotions generated by a place can be just as powerful as the “measurable results” it may generate.



Ground Level



Basement

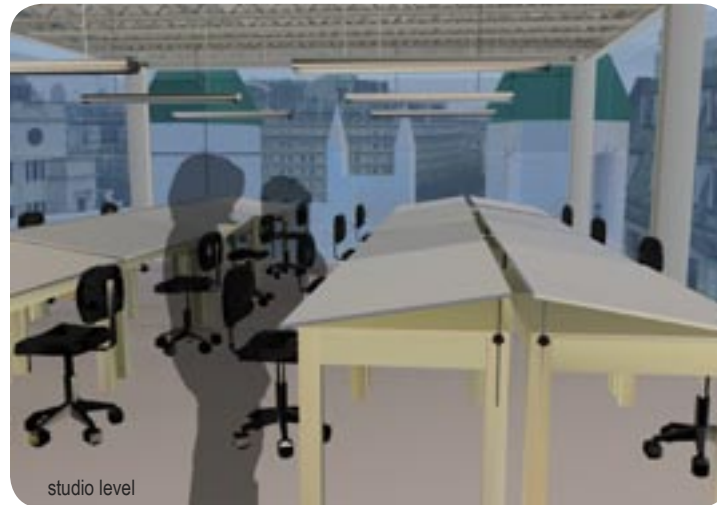


Final Renderings





night shot



studio level



second residential level

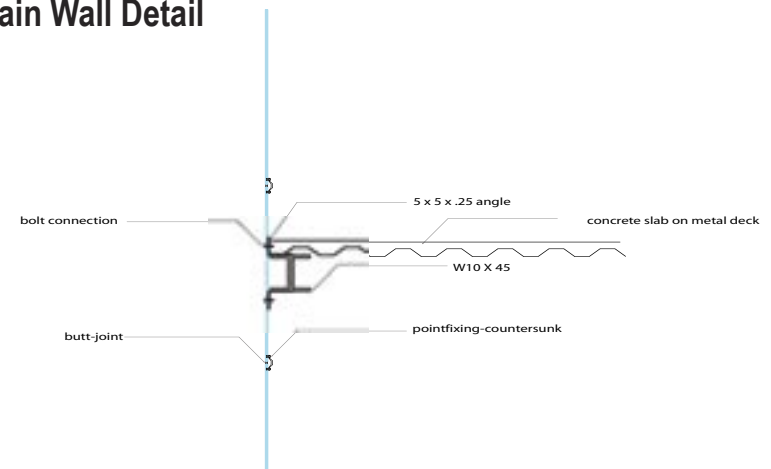
Final Renderings



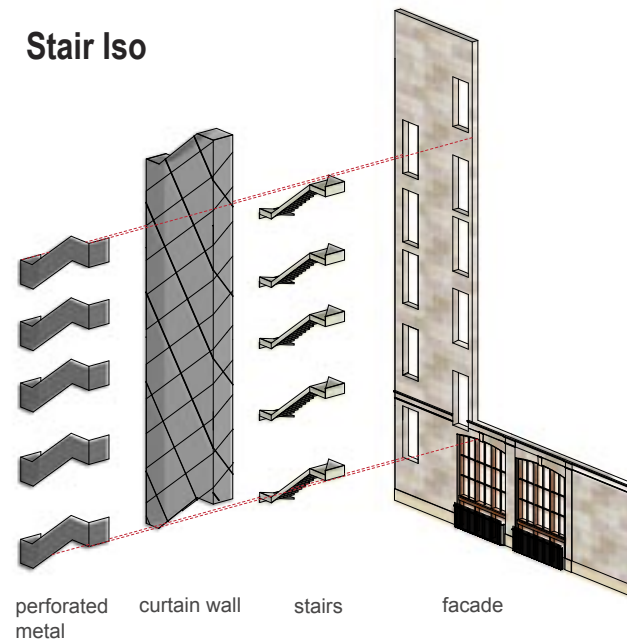
sectional perspective



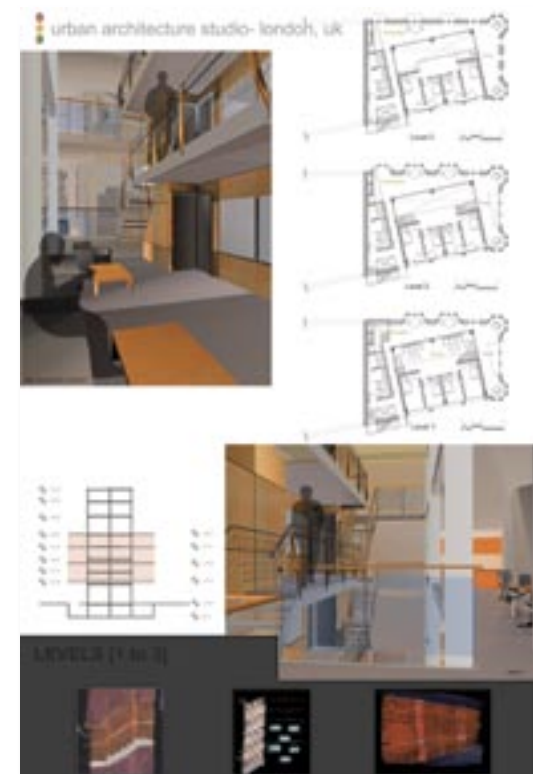
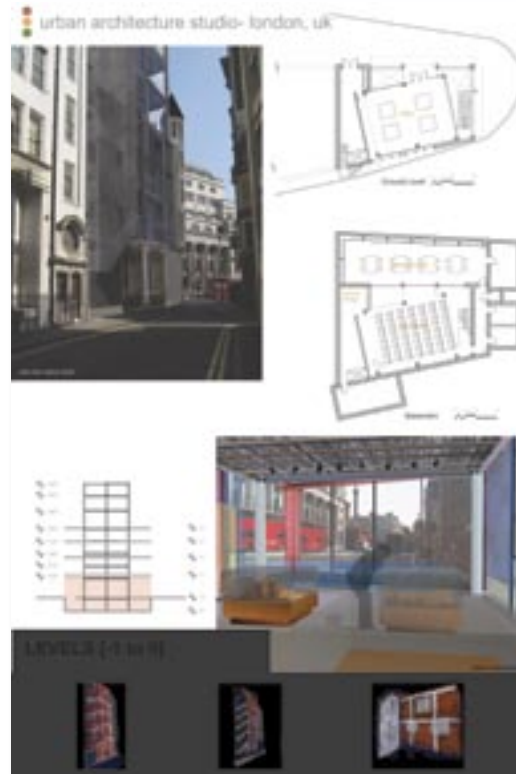
Curtain Wall Detail

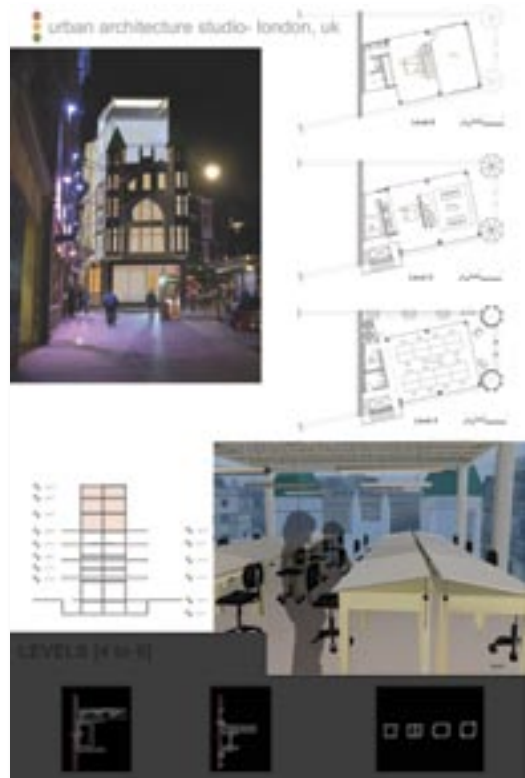


Stair Iso



Final Presentation Boards





Physical Model



Epilogue

A few concerns from final presentation.

- Private entrance to penthouse suite would be nice
- Location of the south stair maybe could have been reconsidered
- Stairs leading from ground level to basement could be much grander
- Images better depicting a connection to the surrounding urban fabric
- Rendering of the penthouse suite is needed

In the end, I am satisfied, but not fully content with the outcome of this project. I really enjoyed the second semester of the project compared to the first semester. Ideally, if I could have been where I was for the initial second semester review, by the end of the first semester, I think this could have been a really great project.

Looking back further, if I could do it all again, I may consider a different site. Although the location was great, I feel the existing building was nothing special architecturally and did a lot to hinder my design freedom early on. While I think the basis of the finished form works, I wish I could have explored some more dynamic rooftop additions. Maybe, they would have been too

overpowering with the already busy façade of the original building, but I think the glass box maybe too simple of a solution. One of the initial intents of the project was to inspire and it's hard to say if the finished form really accomplishes this.

Another thing I would have liked to have done is more sustainable features. I realized half-way through the project that sustainable design is a bit more challenging on adaptive reuse compared to starting from scratch. Still, there were some opportunities missed to promote sustainable features such as rain water collection and material selection.

As far as presenting the project, I am content with the final renderings. However, I wish the floor plans would have had more depth and graphic information to them. I also would have not done a 1/4" model of the whole building, but instead a 1/2" section model of a portion of the building. While a decent model was produced, I feel it does nothing spatially or accurately represents the amount of time put into it.

Overall, this project was challenging and rewarding at the same time. There were ups and downs, but that's how good design is achieved. Through constant reiteration, the best work is produced. While this project is interesting because of its nature, I like to believe the finished product could have been slightly more compelling than what was produced.

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Acknowledgements

I would like to take a moment to thank several people for making this project possible. First, my parents Tom and Sharon Greco, who initially made this trip possible by funding the trip in August 2005. Not only with this project, but throughout my academic career that have supported me financially and shown a great deal of interest in my academic work.

Next, I would like to thank my mentor Professor Ted Ertl. I appreciate the initial push to get me to do this project in London. Without his advice, I never would have taken a trip I will treasure for the rest of my life. Throughout both semesters, Ted was a reliable mentor who constantly challenged the thinking behind my ideas and helped push the project along with sound advice.

Lastly, I would like to thank all the jurors who sat in on my reviews. I appreciate your time and effort at the critical junctions of the process. This includes: Bill Borner, Chris Ford, Johan Granberg, Mark Hinchman, Nate Krug, and Keith Sawyers.